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BERLIN OFFICE THE MUSICAL COURIER.
BERLIN, February 11, 1899.

THE Royal Opera intendency is making up for lost time and rapidly, if not exactly in the order first named, fulfilling its liberal promises of novelties to be produced during the present season. Thus the critics were again invited to a première last Saturday night, on which occasion the ballet, alias dance fairy tale, "Forget Me Not," was performed for the first time in Berlin.

In Dresden this naïve, but beautiful and pleasing, one act Tanzmaerchen has captivated large audiences for more than forty times in one season, and this is saying a great deal for a comparatively small town like the capital of Saxony. In Berlin, if the success of the première is to be taken as a criterion, the novelty will have an even greater run. This prosperity, moreover, seems to me a very deserved one, for, although there is not as much sense as there is imagination and poetry in the love story of the flowers in which the plot of Messrs. Heinrich Regel and Otto Thieme is concerned, the fiction is charmingly and glowingly carried through, and the music by the young composer Richard Goldberger (a pupil of Philipp Scharwenka) is far better than of most latter day ballets I have heard. His ideas are not always original, but they are melodious and "fetching"; his rhythms are for the better part full of swing and vivacity (a principal condition for good ballet music), and above all his orchestral palette is rich and varied, containing colors and hues such as grow in Klingsor's enchanted garden in the second act of "Parsifal." Yet their employment is not a slavish Wagner imitation or a desecration of the master's "Swan Song." The colors are only suggestive of the living flowers in "Parsifal," while for the rest those in Goldberger's "Forget Me Not" are much more *puddique* and far less sensuous.

The plot of this dance fairy tale, such as I was able to interpret it from the mute language of the flowers, deals with the love of Prince Waldmeister (*Asperula odorata*), which does not grow wild in the forests of the United States as it does in Germany), for Miss Maja, a violet.

The course of true love runs smoothly enough until the short-lived but gorgeous Victoria Regia is born into this world and descends from the lake into the nocturnal life of the other flowers. The fickle Waldmeister faithlessly runs after the new queenly flower, which, knowing nothing of his previous engagement, falls a willing victim to his odorous charms. The red field poppies, which in Germany are the symbol of scandal-mongers and telltales, watch the love making of the new couple and rush off to tell all to the violet. Its heart is nearly broken, and neither the kind advice of its stepmother, the Pansy, nor yet the love oracle of the Marguerite-Daisy can console the violet. It rejects the suit of the ex-Captain Ritterspora (larkspur) and the love making of the rich banker Goldregen (*Cytisus laburnum*), who try to console the love-lorn flower.

Then the Victoria Regia's time is up; it must return to the lake from which it sprang, and before closing its lovely rose colored petals it gives back to the violet its ruefully returning truant lover. You see the story is harmless and naïve enough, and for that reason I doubt if the forget-me-nots, which spring up around the edge of the lake in remembrance of the queenly flower which sprang from its quiet mirror, would ever find as enthusiastic and loving a reception in any other country but Germany. What could and probably would be enjoyed, however, upon the stage and in the auditorium of, for instance, the New York Metropolitan Opera House, are the beautiful pictures, poses, movements and dances carried out by all these flowers come to life. The staging and the dresses here at the Royal Opera House were so elaborate, so full of color and so true to nature that it was a perfect delight to the eye to watch them. The music accompanies all the actions, especially the various dances of the flowers, with unflin-

descriptiveness and in such admirable manner that the ballet "Forget Me Not" would probably also take in New York.

As for the performance itself, I can only say that the entire corps de ballet of the Berlin Opera greatly distinguished itself, and that in the matter of solo dancers the quality went hand in hand with the prodigal quantity. Mlle. Dell' Era was an inimitably graceful violet, her dancing was poetry itself, and her technic, especially as regards difficult toe evolutions, simply astounding. Hardly less beautiful in aspect and graceful in movement was Mlle. Urbanska, as the queenly Victoria Regia, who stole the heart and turned the head of Prince Waldmeister, represented by the lithe and winsome Miss Kierschner. In looks and action I also admired Miss Kuckey, as first one among the red poppies; Mlle. Delcluseur, as the Chinese poppy; Mlle. Lucia, a newly engaged Italian danseuse, as the daisy, love's oracle flower, and Miss Greiner, as pansy, as well as Miss Gasperini, as conductor of an orchestra of lilies of the valley, each flower bell of which was tuned correctly, and each giving a different tone. This cleverly worked into the orchestration was of novel as well as most pleasing effect.

The representative audience of first nighters was greatly enthused by the gorgeous spectacle and the euphonious music, and hence there were several recalls of the authors of "Forget Me Not" after the fall of the curtain.

The novelty was preceded by a very good and smooth performance of Lortzing's three act opera "Die beiden Schützen." I had not seen the once very popular opera since my boyhood days, and though I could not laugh now over its somewhat antiquated humorous situations, as I had done in times of unsophisticated youthfulness, I greatly enjoyed the harmless fun and the still pretty music of Lortzing. This long neglected master of the best German comic opera music is now being honored a great deal all over Germany, and his operas hold a prominent place in our Berlin repertory. Nevertheless he died a poor man, and left his family in needy circumstances.

Dr. Muck conducted the performance of "Die beiden Schützen" with wonted carefulness and circumspection, consequently everything went well as far as orchestra and chorus were concerned. In the cast Mrs. Gradl, Miss Dietrich and Mr. Balsz greatly distinguished themselves, both vocally and histrionically. A very amusing impersonation was that of Herr Knuepfer, as Sergeant Schwarzbart, but the Leipzig buffo tenor Frack, who had been telegraphed for to take the part of Peter, could not hold a candle to our own habitual, but lately sick incumbent of the role, Herr Lieban, who is one of the greatest artists among the Berlin Opera House personnel.

The eighth Philharmonic subscription concert brought as opening and closing of a well selected program two works which, though widely divergent in contents as well as in orchestration, are well known battle horses of Arthur Nikisch. He opened with the fourth Beethoven Symphony, which he read with the rare musical intelligence and Feingefühligkeit for which he is distinguished among and above all other living conductors. The tenderness of the adagio, as well as the somewhat uncouth humor of the scherzo, were brought to hearing with equal mastery. But the climax in that concert's orchestral offerings was reached in the Tschaiakowsky "Francisca da Rimini" fantasia, with its graphic descriptiveness of the horrors of Dante's Inferno. The Francesca and Paola love episode I have never heard with so much dramatic intensity as on this occasion, which marked the first performance at these concerts of a work which I have heard in the United States quite a number of times.

The only absolute novelty of the program was the overture to Siegfried Wagner's first opera "Der Baerenhaeuter." Would this work have been given so quickly if

it had been composed by Herr Schmidt or Mr. Jones instead by the son of Richard Wagner? Assuredly not. But then that is no standard of criticism, and it is only fair to say that despite its origin it is hardly worth a place on so important a concert program. Siegfried Wagner, the son of Richard Wagner, the grandson of Liszt, is not entirely without creative musical talent, but he is no genius and all Cosima's efforts to put him before the world in the light of such will ultimately fail. What is good in the way of thematic material in this overture, the first Hans Kraft motive, is rhythmically closely related to Hunding—



But this and the following characteristic motive of Hans Kraft's youthful spite—



are strongly reminiscent of Siegfried's Rhine Journey from "Die Götterdämmerung," and the resemblance is enhanced through the horn calls by which it is followed:



This opening section of the overture is also well orchestrated in the manner of the father. Everything else in the overture is not by Richard, but by Siegfried Wagner, and it shows very little original and even less *recherché* invention. The "Devil's Wrath" is very impotent and weakest of all is the Love motive.

In the Durchfuehrung Siegfried Wagner shows an excusable inexperience, and this portion of the overture in thematic workmanship as well as in orchestration is so amateurish that this fact alone would suffice to contradict the rumors which have been given out broadcast and to the effect that Humperdinck or, as others say, Felix Mottl had much to do with the creation of Siegfried Wagner's opera "Der Baerenhaeuter." After this overture I am not so curious as I was before of hearing the entire opera.

The performance under Nikisch's baton was of course a lovingly prepared and finely shaded one, and the overture would have been received with anything but disfavor on the part of a not unsympathetically disposed audience if it had not been for the injudicious efforts of some of the ultra-Bayreuthists, who wanted to force the success and thereby only succeeded in creating an opposition which finally found vent in unmistakable sounds of hissing.

The soloist of this concert was Camilla Landi, one of the most refined and sweet voiced singers I have ever heard in my life. I have so often written about her before that it hardly necessary to reiterate my encomiums. Mlle. Landi's first number was an exasperatingly difficult ballad for alto, with orchestral accompaniment, by Saint-Saëns. It is entitled "La Fiancée du Timbalier," and is a setting of Victor Hugo's well-known dramatic poem by that title. Barring some clever and refined orchestral effects, the composition offers little that is grateful, and is especially ungrateful for the voice. It must further be conceded that Mlle. Landi's style and organ are not best adapted to the singing of dramatic episodes. She was at her very best, however, in two classic arias, the "O del mio dolce ardor," from Gluck's "Paride ed Elena," and in the immortal largo, "Ombra mai fu," from Händel's "Xerxes," which she sang divinely. Such beauty of tone production, such rare bel canto, such fine phrasing and such flawless intonation one hears but seldom all combined in one artist. The singing of the Händel aria electrified the whole audience, which stormingly and irresistibly demanded a repetition.

At the next concert our American singer, Lillian Blauvelt and Josef Hofmann will be the soloists, the latter performing his own new piano concerto. Outside of this novelty the program will also contain a new orchestral suite, "Carneval," by Georg Schumann, and the Raff "Im Walde" symphony. This is truly a fine and attractive program.

The Tuesday Philharmonic Popular concert was made interesting through the soloistic assistance of our young and comely countrywoman Miss Augusta Cottlow. Since she became a pupil of Ferruccio Busoni the talented and exceedingly musical Chicago girl has made vast improvement. Although she seemed unusually nervous, owing possibly to the fact of playing without orchestra without sufficient rehearsing, she performed the Grieg A minor piano concerto

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of this young man in terms of unqualified praise before, and I can do so again this time. Mr. Foerster is a piano virtuoso pure, but not simple, for he is trying to walk in the track of Rosenthal. He does not beat his great Vienna prototype, but I vouch you that he is a quickly creeping up good second in the race. The Valse Caprice with which Foerster wound up his program is not a "Nouvelle Soirée de Vienne," but it is just as difficult, just as brilliant and just as clever as Rosenthal's compilation of the sort, and it has the advantage over the other that Rosenthal deals with another man's ideas while Foerster's are entirely his own. No less brilliantly performed was the Liszt-Paganini study in E major. Then I heard from Foerster the Schumann "Carneval," in which I liked least some of the noblest sketches, such as "Eusebius," "Chopin," "Reconnaissance," and above all the much too fast "Aveu"; but the "Pierrot," "Arlequin," "Coquette," "Valse Allemand," and lastly the "Davidsbündler March," were splendid specimens of brilliant pianistic reproductions.

The first group of the comprehensive and well contrasting program I did not hear, but it contained Bach's Chromatic Fantasia and Fugue, Schubert's third Impromptu from op. 90 and the Beethoven C minor Variations, while the third part of the program was made up of the C sharp minor Prelude by Rachmaninoff, Chopin's B major Nocturne from op. 62, F major study from op. 25, the writer's C sharp minor Impromptu and the two virtuoso pieces mentioned above.

A reception was given last Sunday afternoon at the Musiker-Klause to Frederick Roesch, who, in conjunction with Richard Strauss, Carl Reinecke and Hans Sommer, founded the German Composers' Union. It is chiefly the merit of these men, and above all the energetic leadership of Roesch, which caused the publishers' union to recede from the tantime clause, and this marks the first most important victory for the side of the composers. All the Berlin composers, whether they belong to the union or not, were invited by Herr Woldemar Sacks, who made a fine speech on this occasion. Among those present I noticed among others Wilhelm Berger, Philipp Ruefer, Ernst Edward Taubert and Paul Geisler. A telegram was sent to Richard Strauss, who happened to be absent from Berlin.

My former assistant, Herwegh von Ende, writes to me: "Inclosed please find my reply to Mrs. Eddy, which I send with permission of Miss Ettinger and Professor Blume. Francis Braun requests me to ask you to contradict the statement regarding the Braun-Ettinger marriage. They are not yet married, nor did Miss Ettinger ever study with Etelka Gerster. Her teachers have been Mrs. Eddy, Madame Marchesi and Professor Blume."

REPLY TO MRS. EDDY.

My attention was just called to Mrs. Eddy's letter in THE MUSICAL COURIER, dated Paris, December 15, in which she contradicts my statements regarding Miss Ettinger's studies in Berlin. I must confess that I erred in the exact date; in that, whereas, I stated that Miss Ettinger was in Berlin October 11, 1898, she really did not resume her studies with this "certain" teacher (who, by the way, is Prof. Alfred Blume) until October 18 of last year. Mrs. Eddy herself recommended Miss Ettinger to study with

Professor Blume in December, 1897, and acknowledged in the strongest terms her satisfaction at Miss Ettinger's progress under him. That Miss Ettinger is a pupil of Madame Marchesi I never disputed, as that is a well-known fact. I merely repeat my statement, that Miss Ettinger is now studying with Prof. Alfred Blume.

H. v. E.

Hugh McGibeny, of Indianapolis, who has been studying with Prof. Carl Halir the past few months, is now continuing his violin studies under the guidance of Concertmeister Anton Wittek.

Mrs. Cornelia Rider-Crane, of Chicago, will give a concert at the Beethoven Saal with the Philharmonic Orchestra next week.

The Leipzig *Musikalisches Wochenblatt* brings against Felix Weingartner the somewhat extraordinary charge that he personally sent off the telegrams to the various papers of different other cities telling of his enormous successes. These successes themselves, so far as the recent Liszt Verein's concerts are concerned, are much abrogated in the Leipzig paper's report of the proceedings, and especially the Munich Kaim orchestra, which Weingartner conducted, is said to be inferior to the Berlin Philharmonic Orchestra, while the Leipzig triumphal telegrams stated the reverse.

I must leave it to editor Fritzsche, of our esteemed Leipzig contemporary, to prove what he says; but from my personal, if limited, knowledge of the character of Weingartner and his unbounded ambition, which I consider just short of megalomania, I have no reason to doubt the veracity of the *Musikalisches Wochenblatt's* statement. The only thing I am astonished at is that Weingartner should not have been precautions and smooth enough to have sent off the telegrams through one of his friends; but then the great conductor has also very few friends, and perhaps no trustworthy one was to hand at Leipzig.

The Berlin Philharmonic Orchestra will give two concerts under the direction of Arthur Nikisch in the Hall of the Assembly of Nobility at St. Petersburg on Monday and Tuesday, May 19 and 20. This is the first time the Berlin Philharmonic Orchestra will appear in the capital of Russia. From St. Petersburg they will travel to Moscow, Kieff, Riga and a few other of the larger cities of Russia. Altogether the tournee will last about four weeks. Charles Wolff is very enthusiastic about the prospects of the Russian tournee of the Berlin Philharmonic Orchestra, and he tells me that now, nearly three months before they are to take place, the two concerts at St. Petersburg are more than half sold out.

Among the callers at the Berlin office of THE MUSICAL COURIER during the last seven days were Miss Martha Girod, a young Parisian pianist, former pupil of Leschetizky and Essipoff, and who will shortly make her debut in a recital of her own.

Walter Ibach, of the celebrated old piano manufacturing firm of Rud. Ibach Sohn, of Barmen.

Miss Frieda Siemens, formerly known as the wonder-

child Frieda Simonsohn. She played for me Schumann ("Faschingschwank"), Bach ("Italian Concerto") and a few shorter selections, and unquestionably has made great progress under Enggesser, of Frankfurt, who became her teacher after the death of Clara Schumann.

Mme. F. Birner, of Brussels, a noted Belgian vocalist, who may shortly be heard here in concert and who brought me a warm letter of recommendation from no less an authority than Madame Moriani.

Leroy Lambert, of the Wittenberg College, of Springfield, Ohio, who is studying the piano here with Professor Dr. Jedliczka.

Daniel Visanski, of New York, student of the violin at the Royal High School.

Miss Katie Goodson, a young English pianist of Leschetizky's training, who will give here two recitals in the near future.

Mrs. J. H. Rosewald, the well-known vocal instructress from San Francisco, who is pleased with Berlin and the many opportunities it offers for the hearing of good music. She prefers the German capital in this respect to Paris. From here Mrs. Rosewald will go to Dresden, Leipzig and possibly Vienna before she will return to the Land of the Free and her beloved 'Frisco.

Mrs. Dory Burmeister-Petersen called again and there is fire in her eye. She protests vigorously against the divorce proceedings of her husband, of which she says she was not duly informed. She is not averse to letting him have freedom, but she wants some alimony. Well, although this is none of my business, the energetic royal chamber virtuosa of the King of Saxony managed to keep me from my business for two long and weary hours. O. F.

Berlin Music Notes.

BERLIN, February 11, 1899.

PROF. FR. GERNSHEIM, director of the Stern Singing Society, produced the Manzoni Requiem at their second concert this season, Saturday evening, in the Emperor William Memorial Church. The excellent qualities of this society and the efficiency of its leader are so well known that it is only necessary to mention their fine work in the mighty chorus "Dies Irae," which was given with a vigor of attack and a sweeping, surging tone that made a powerful impression on the audience. Mrs. Helen Günter's clear, high soprano and Mrs. de Haan-Manifarges' broad, sympathetic contralto were the best of soloists. Paul Haase, bass, could not keep true to pitch and Raimund von Zur-Mühlen was not equal to his task. The Offertory, "Domini Jesu," was superbly given by the quartet of soloists. The enlarged Philharmonic Orchestra lent a good accompaniment.

The Adolf Schulze Chorus is not a large body of singers, but contains good material. In the concert Monday night at the Singakademie it showed superior training under its leader, Adolf Schulze. In Becker's "Die Wallfahrt nach Klerlaar" the volume of tone and the blending of the voices were surprisingly good. The soloists in this number, Eva Brandt, mezzo soprano, and Alex. Heinemann, baritone, sustained their parts well, although Miss

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Brandt forces the voice too much in the upper register. In the shorter numbers, "Zwiegesang" of Rob. Kahn and "Elfenbesang" of Rich. Würst, two delightful bits of chorus writing for women's voices, the excellent attack and nicety of shading further demonstrated the good work accomplished by the leader.

* * *

Miss Laura Sanford, a talented young pianist from New York, assisted Miss Bertha Widmer, a Swiss songstress, in a concert at Hotel de Rome Wednesday night. Miss Sanford has played with Thomas' Orchestra in Chicago, and Naham Franko's in New York, but it was her initial appearance in Berlin, and her reception was a very cordial one.

In the Andante Spianato and Polonaise from Chopin, G major Impromptu from Schubert, and other concert numbers, Miss Sanford showed a very musical nature, and gave a graceful, poetical interpretation of these compositions. With the further pursuance of her studies under her present teacher, Ernest Hutcheson, and later with d'Albert, she will be well equipped to return to America in the fall, and resume her important position in New York musical circles.

* * *

In the second concert of the Munich Chamber Music Society at Bechstein Hall, the interesting sextet for piano, flute, oboe, clarinet, bassoon and horn, by Ludwig Thuille, of Munich, found great favor with the audience. Mr. Thuille, who is also the composer of the opera "Lobetanz," which appears frequently on the boards of the Royal Opera House, is certainly master of the art of chamber music writing, and his melodious themes he treats in a scholarly and attractive way. One feels the influence of Brahms very strongly at times, particularly in the first movement, and again the musette of the gavotte movement has decidedly a Russian flavor. The audience were quickly appreciative of the finished performance of these artists, and applauded vociferously.

Paul de Conne, a talented young Russian pianist, was heard in concert Friday evening with the Philharmonic Orchestra. The young man comes from St. Petersburg, and secured a scholarship there at the conservatory. The two concertos on his program were from Russian composers, the Tchaikowsky in B flat minor and Rubinstein in E flat major. Mr. De Conne is slight and very youthful looking, with long, flowing hair, à la Rubinstein; there was naturally much curiosity to hear what he would do with this titanic work of Tchaikowsky, and so it was not remarkable that he was not equal to the enormous physical demands required of him.

In the big climaxes he lacked the necessary technical strength. It was surprising, however, the reserve force he could call into play at these critical moments and how close it came to being a great performance. Mr. De Conne produced some lovely pianissimo effects in the second movement, and his tone generally was pliable and pleasing. He will be heard later in a piano recital, and a better opportunity will then be given of his pianistic abilities.

* * *

Edward Schneider, the talented young composer from California, is just finishing a sextet for two violins, two violas, 'cello and contrabass, which promises to be an interesting and important work. The sextet is written for the Richard Arnold String Sextet of New York and dedicated to Emil Gramm, director of the Scharwenka Conservatory there. It will be played by this celebrated sextet in New York in the spring, and the chances are extremely probable that it will also be heard here before the season is ended.

FREDERIC M. BIGGERSTAFF.

Brahms.

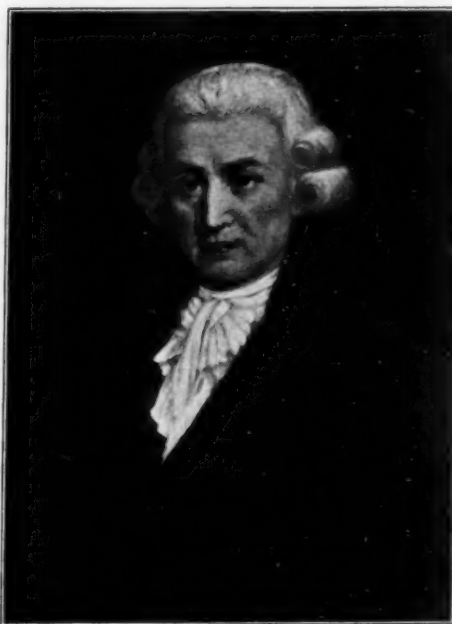
Brahms' last will has been decided to be invalid by the Austrian Supreme Court, as there were no signature to the document. Brahms' relatives will therefore get his money and valuable music library, which he intended should go to the Vienna Society of the Friends of Music, and to the Hamburg Music Society.

An Important Anniversary.

THE GERMAN LIEDERKRANZ OF NEW YORK WILL CELEBRATE THE 100TH ANNIVERSARY OF THE FIRST PERFORMANCE OF "THE CREATION."

ON March 19, 1799, was first produced Haydn's "Creation," that great apotheosis of prayer and rejoicing, of which it is said that when the composer himself heard for the first time the work that he had created, he fell in a faint, and did not dare believe that what he heard was the product of his own intellect. From that day until this, in churches and in concert halls, wherever classical music has had sway, selections from "The Creation" have been sung; and, it is safe to say that there has probably been no Sabbath in the last 100 years on which, in some Christian church, selections from "The Creation" have not been sung.

To fittingly commemorate the 100th anniversary of the first production of "The Creation," the German Liederkranz of New York, under the direction of Paul Klengel,



HAYDN.

and with the assistance of eminent soloists, will give a production of the oratorio in Carnegie Hall, the night of March 19.

Victor Thrane, the impresario, will have complete charge of the arrangements.

Negotiations are now under way for the engagement of eminent soloists, and everything that can will be done to make this unique centennial celebration a landmark in the history of the many splendid musical achievements of our country. Coming as it does in mid-Lent, this concert, at which only Haydn's "Creation" will be given, will doubtless prove acceptable to those who are observing the season.

THE GERMAN LIEDERKRANZ.

The German Liederkranz of the City of New York is the oldest German singing society in the city of New York, and was organized on January 9, 1847. The society stands to-day doubtless at the head of German choral societies in the United States.

No great undertaking with reference to song has been attempted in this country without the assistance of the German Liederkranz. Among its members have been and are men like Oswald Ottendorfer, Carl Schurz, William Steinway, Chief Justice Charles Van Brunt, Edward Uhl, Anton Seidl, Charles Steinway, Max Spicker, General Weber, Hugo Wesendonk, Hubert Cillis, Paul Goepel, School Commissioner Richard H. Adams, Prof. Isidor

Keller, Hon. Joseph H. Senner, Henry F. Poggenburg, F. A. Ringler, Xaver Scharwenka, Recorder Frederick Smyth, Senator Charles A. Stadler, Dr. Spitzka, Judge Kudlich, Victor Dworzak and Richard Arnold. The honorary members are Theodore Thomas, the great musician, and Heinrich Zoellner, for many years director of the Liederkranz, and called from the Liederkranz to accept the professorship of music at the University of Leipsic. Men prominent in every walk of life, professional, musical, social and business, are members of the club, and from its ranks are taken the leaders in all movements pertaining to German song, or for concerted action of the multitude of German singing societies in this country.

It has always been honored by other singing societies, and at the great sängerfest held in Philadelphia in 1897, which followed the great feast of song held in Madison Square Garden, in this city, in 1894, the German Liederkranz was signally honored by being invited as the oldest and best German singing society in this country to render certain solo numbers. This occurrence is without parallel in the history of sängerfests in this country. At the conclusion of the rendition, splendid laurel wreaths were presented to the society in recognition of its work. Small wonder is it, therefore, that as the pioneer of song, on the occasion of the celebration of its fiftieth anniversary, delegations came from all over the country to do honor to the German Liederkranz, in this city, and handsome presents were received, not only from all the leading societies in the city, but also the singing societies of Europe laid their tribute at the feet of the German Liederkranz, with handsome gifts from the Fatherland.

As the patron of German music and German song in this country, it is, therefore, not surprising that this society has taken the initiative in presenting to the city of New York a feast of song, in honor of one of the epoch-making events in the history of music.

The German Liederkranz does nothing on a small scale. All of its concerts (at which the greatest artists that money can procure sing) are given in the clubhouse, and are intended only for an audience composed of the members of the club and their families. At these concerts Paderevski, Ysaye, Mielke, Klafsky, Edouard and Jean de Reszké, Emma Eames-Story, Busoni, Marteau, Plunket Greene, Lilli Lehmann, Emma Juch, Lillian Blauvelt, Sucher, and every name synonymous with the excellent rendition of music, has been heard in the private clubhouse of this organization. Its concert room holds 2,000 people, is decorated magnificently, has doubtless the best acoustics of any concert hall in the city of New York, and pity has often been expressed that this hall, with all its grandeur, is not more frequently opened to the public. The chorus consists of members of the club, both gentlemen and ladies. The male chorus has no peer. It is composed of business and professional men, all of whom are sight readers and accomplished musicians, either by calling or for recreation.

Dr. Klengel, the man who has been intrusted with the direction of this work, though comparatively a stranger in New York, is not unknown to the New York public, as he conducted part of the program at the Bismarck memorial exercises, held at the Metropolitan Opera House on October 18, 1898, and astonished the musical world with his interpretation and rendition of the march from the "Götterdämmerung." He has already become a favorite director among prominent concert singers.

There is no doubt that the coming centennial of "The Creation," under the auspices of the Liederkranz Society, and under the direction of this man, will, with all its influence and all the means at its command, be a social, popular and artistic success, and the musical world is already looking forward to this event with much interest, particularly in view of the fact that save for the activity of the German Liederkranz, this very proper celebration of the great event would not have taken place.

The soloists thus far engaged are Clementine De Vere, soprano; Evan Williams, tenor, and John Dempsey, baritone.

"THE CREATION" AND ITS AUTHOR.

"The Creation" is the first of the two immortal works which Haydn gave to the world in his old age. He wrote "The Creation" at the age of sixty-six, and permitted only one other composition of equal importance to follow it.

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namely, "The Seasons." He received the inspiration for these in England, whither he, at a very advanced age, traveled twice from Vienna, and where he was received with such enthusiasm that it was only there that was revealed to him his fame as a composer. Up to the time of his two visits to England he had lived in a most retired manner.

Joseph Haydn was born May 31, 1732, in the village of Rohrau, in Lower Austria.

During his youth and early manhood he had to battle with much privation. It was not until the year 1761, when Prince Esterhazy, a liberal patron of art, retained him as the conductor of his private orchestra, that his means of existence became somewhat fixed. He remained in the service of the Esterhazy family until 1790, almost thirty years, and during this time dedicated his ability, as director and composer, entirely to the noble house of the Prince.

It was not until the year 1790 that a change occurred, which was to him of immense importance, not only individually, but also for his musical creations. The musical circles of England had been attracted to the quiet and untiring Austrian composer, whose works spoke in so eloquent a manner, and whose symphonic tone pictures were revelations and proclamations of the advent of a great musical epoch. Haydn at first refused the numerous invitations to visit England, but finally yielded to the insistence and persuasion of his English colleagues, and on December 15, 1790, when nearly fifty-nine years of age, made his first visit from Vienna to London. He was received with much rejoicing, ovation upon ovation was tendered to him, and the enthusiasm which his music awakened gave new impulse to his genius. It was subsequently that he devoted himself uninterruptedly to composition, and it is to the period between the years 1796 and 1801 that we owe his two greatest compositions, "The Creation" and "The Seasons." The text of "The Creation" was written by an Englishman named Liddle, based upon Milton's "Paradise Lost," and was originally intended for Handel, the composer of "The Messiah." Haydn accepted the material with much enthusiasm and had the English text translated by Van Swieten. This text has continued that of "The Creation" up to the present time.

All of Haydn's ability seems to have summed itself up as a harmonious homogeneity in this work, and so it has revealed itself. The unparalleled charm and spirit of his feeling, the inexhaustible wealth of melody, the entirely individual and unique characteristic orchestration, the exquisite tone pictures therein displayed, have up to this date been surpassed by no master.

"The Creation" was first performed on March 19, 1799. When the aged Haydn attended this first performance of his work at Vienna he was so astounded and overwhelmed that he fainted. This work has lived its first century, and just as grand and just as glorious does it sound to us to-day as it did to our ancestors two hundred years ago, and we are, as they were, affected by its inimitable beauty and sublimity.

Mr. Whitehill a Sbriglia Pupil.

A typographical error made a recent paragraph read in effect that Mr. Whitehill, a young basso now enjoying a brilliant success in the Brussels Theatre, was a pupil of a teacher in whose studio the singer had not happened to be in. Mr. Whitehill went to the Brussels Theatre from the studio of the well-known singing teacher M. Sbriglia, 60 Rue de Provence, Paris. His enormous success is a great satisfaction to his teacher as well as to the many friends of Mr. Whitehill, who hope for his continued success.

Miss Fanchon Thompson, who recently made her debut at the Paris Opéra Comique in "Carmen," is likewise a pupil of M. Sbriglia. Thirty of the city papers spoke in terms of praise of Miss Thompson's debut.

Many other interesting voices may be found in this studio. Miss Gerturde Howe, who is making fine progress; Miss Dunlap, Miss Markham, Miss Snyder are among those of whom much praise may be spoken.

Music in Milan.

MILAN, Italy, February 6, 1899.

LA SCALA, after having remained closed during the past year, was reopened for the Carnevale-Quaresima stagione (season), December 26 last, with Wagner's "I Maestri Cantori." The audience, a handsome and brilliant one, completely filled the immense house—beauty, wealth and rank all combining to make the occasion a most attractive and memorable affair.

The performance, from an Italian standpoint, was splendid under the able directorship of Arturo Toscanini; the orchestra and chorus had been thoroughly drilled and did fine work; the artists gave their best efforts and shared in making this glorious opera of the "Meistersinger" a great success.

The next and following days the newspapers were full of praise for everybody concerned in the opera production; the management promised great things for the future—six entire operas, some sacred music and two ballets, in all, sixty performances—and the box-holders were satisfied, while the general public, the Milanese, were glad that their opera house, "il primo teatro del mondo," as they are fond of calling the Scala, was again open, and—they were happy.

Following are the operas and their order as promised by the management and believed by the subscribers: "I Maestri Cantori" (Wagner), "Norma" (Bellini), "Iris" (Mascagni), "Gli Ugonotti" (Meyerbeer), "Falstaff" (Verdi), "Il Re di Lahore" (Massenet), "Tre pezzi Sacri" (Verdi), "Risurrezione di Lazzaro" (Perosi), and two ballets: "Rosa d'Amore" (Bayer), "Il Carillon" (Massenet).

* * *

After four or five performances in succession of the first opera, and as many promises, on posters and in the daily papers, to the effect that the second opera, "Norma," would be given that night, the next day and "sempre domani," always to-morrow, the public began to show some concern and dissatisfaction in the matter.

By way of pacifying, more performances of the "Meistersinger" were given, but, with Massenet's insignificant ballet "Carillon" added.

Then one or two newspaper writers cried out against the ballet as commonplace music, and the length of the whole performance, and demanded to know the reason for "Norma's" tardy appearance, or rather non-appearance, and wanting also to know why some other opera were not in readiness to replace "Norma."

For this impossibility to produce "Norma" all sorts of excuses were forthcoming. At one time it was said that the prima donna was unequal to the task and had made a failure of the part in another town (why then was she engaged specially for the role of "Norma?"); then there was a fracas between the conductor and the tenor (also specially engaged); and then the second soprano was said to be blamable; still others, professing better knowledge and information, claimed that the power behind the managerial throne was a certain well-known publisher (the entire repertory of operas at the Scala, by the way, being his publications), and that he derived greater monetary benefit from the production of newer works; he is said, too, to have demanded so large a sum for the right of performance of the older opera as to make its production practically out of the question. This latter assertion, to my mind, seems unwarranted and even absurd, for the simple reason that rehearsals for "Norma" have actually been in progress.

Be all this however as it may, "Norma" has not been given, as promised, and will not be. "William Tell" has been announced to come to the rescue, some day, with Tamagno in the cast.

Many persons, disappointed in not hearing "Norma" given as an opera at the Scala, went to the "little theatre around the corner," the Filodrammatico, to see the play as a tragedy—truly a condition of affairs touched with a streak of sarcasm.

The second opera given at the Scala was Mascagni's "Iris," on January 19, but why followed by Massenet's ballet, "Il Carillon," I cannot tell—yet I might, perhaps, if I but tried.

Thus far, during six weeks, from December 26 to February 5 inclusive (last night), only two operas and a short ballet have been produced at the Scala: "I Maestri Cantori," with eleven performances; "Iris" with eight, and the ballet a number of times.

The theatre remained closed on a festa (January 6), and on two Sundays following, something very unusual for the Scala, or any first-class theatre in Italy—and the people had much to say about it.

"Gli Ugonotti," now promised as the third opera, is not yet ready for performance.

In the "Maestri Cantori" the distribution of parts was as follows:

Hans Sachs.....	Antonio Scotti
Veit Pogner.....	Francesco Navarini
Kunz Vogelgesang.....	Riccardo Sillingardo
Konrad Nachtigal.....	Michele Wiglesy
Sisto Beckmesser.....	Carlo Buti
Frans Kothner.....	Constantino Nicolau
Baldassare Zorn.....	Federico Ferraresi
Ulrich Eisinger.....	Aristide Masiero
Agostino Moser.....	Celso Bertacchini
Hermann Ortel.....	Napoleone Limonta
Hans Schwarz.....	Francesco Artici
Hans Foltz.....	Ercolo Masini
Walter Di Stolzing.....	Emilio De Marchi
David.....	Gaetano Pini-Corsi
Eva.....	Angelina Pandolfini
Maddalena.....	Cesira Pagnoni

The Hans Sachs of Antonio Scotti was by all odds the best character portrayal in the cast, vocally and histrionically. Scotti not only sang well, but showed deep, intelligent conception of his part and came nearer looking it in manner and dress than did any other members of the company.

David was good vocally, but in action he was over-important at times, and then again too clownish.

Beckmesser was a better singer than perhaps Wagner intended him to be; but as a personage this Beckmesser held certain, or rather uncertain, notions concerning himself, that made his character seem doubtful.

Pogner was large and dignified in voice and action, but curiously made up.

Walter, as sung and played by Emilio De Marchi, was inadequate and wholly unsympathetic. His voice (at the tenth performance, too, of the opera) was lacking in good formation, and was so hard and inflexible that even so beautiful and inspired a theme as the prize song proved unattractive and fell flat. Though De Marchi's upper voice is better than his lower range, it was not sufficiently so to make his Walter a pleasing or lovable character.

The Eva of Angelina Pandolfini presented a beautiful appearance on the stage; she looked attractive and was charming in manner, singing more or less acceptably, too, but failed to convince me that she quite comprehended the character of Eva.

Throughout, the Teutonic atmosphere was lacking, of course, but otherwise the performance on the whole progressed smoothly and was well executed.

The choruses were sung with good intonation and in a spirited manner, the training under Aristide Venturi being very evident.

The fine orchestra of about a hundred musicians was ably conducted by Arturo Toscanini at all the performances with a steady, unvarying, unrelenting beat.

Toscanini is a man of tall, slender appearance, with a face intensely earnest in expression; he is a most serious, encouraging, confidence-giving sort of conductor, and in all his movements, very accurate and measured—in a word, metronomically exact.

Undoubtedly an excellent musician and possessed of a wonderful memory, Signor Toscanini is too deliberate and classic a conductor for modern opera. For the purpose of making my meaning clearer, I should like to mention the names of two musicians well known in the United States as conductors of this particular Wagner opera, and remark that Toscanini has not the dramatic fire and expression of Signor Mancinelli, nor can he make the gloriously sweeping crescendo effects of the late Anton Seidl. There is a tiresome monotony, a colorless expression about much of the music he interprets, and some of the

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tempi in the "Meistersinger" were taken more slowly by Toscanini than German Wagnerian conductors incline to. Yet his manner convinces that he certainly loves this music.

To me all the music seemed so familiar, and yet so strange—much the same feeling that Hans Sachs had concerning Walter's melodies.

The quintet in the first part of the third act was splendidly given, tremendously applauded and redemanded by the audience—bissato-ed, as the Italians would say. In fact, the entire third act interested and pleased the audience very much. The last part was begun a quarter past midnight, and was brought to a close at 12:45 in grand, massive, effective style.

* * *

For Mascagni's new opera "Iris" the cast was as follows:

Cieco (II).....	Giuseppe Tisci Rubini
Iris.....	Ericlea Darclee
Osaka.....	Fernando De Lucia
Kyoto.....	Carlo Buti
Una Guécha.....	Cesira Pagnoni
Un Merciaio.....	Federico Ferraresi
Un Cenciaio.....	Riccardo Silingardi
Tre Guéchas Danzatrici.	
La Bellezza.....	Gerbo Luigia
La Morte.....	Marra Elisa
Il Vampiro.....	Carnesi Carolina

Nearly all the same singers who had taken part at Rome in the first production of the opera, and yet so much time was required before the opera was sufficiently prepared to bring before the public at the Scala.

This cast as a whole was really good, leaving little, if anything, to be desired.

But, unlike the public at Rome, the Milanese audiences found nothing in "Iris" worthy of admiration except the opening of the opera, the "Hymn to the Sun," which is indeed beautiful and most effective.

I hardly know whether to pronounce "Iris" a semi-success or a semi-failure. Surely this opera cannot be called a complete success, nor yet an entire failure, though being dangerously near the latter—a fiasco.

The trouble lies in the impossible libretto rather than in the music. How the composer ever came to choose or accept such a story as the basis for an opera I cannot conceive.

In this latest work Mascagni shows that he is still in an experimental mood, a transitory state, a condition in which he continues to search and strain after strange and untried effects.

Unless the composer of "Cavalleria Rusticana" gets out of this condition very soon and writes another work equal to that first the reputation will cling to him of being a one opera man.

How little spontaneity and inspiration this "Iris" music really contains I fully realized the next night on hearing Bizet's ever charming "Carmen" at the Lyrico.

Following I give a complete and corrected list, alphabetically arranged, of cities, towns and theatres with opera performances inaugurating the Carnevale season (Santo Stefano), which is the day after Christmas:

Ancona, Vittorio Emanuele, "Bohème" (Puccini); Arezzo, Petrarca, "Aida"; Bari, Piccini, "Bohème" (Puccini); Bologna, Brunetti, "Bohème" (Puccini); Brescia, Grande, "Bohème" (Puccini); Cagliari, Civico, "Otello"; Chiavari, Sociale, "Mignon"; Cremona, Sociale, "Giacinta"; Cremona, Ponchielli, "Lohengrin"; Cuneo, Civico, "Manon" (Massenet); Empoli, Sociale, "Cavalleria" e "Pagliacci"; Firenze, Pagliano, "Carmen"; Genova, Carlo Felice, "Patria" (Paladino); Ivrea, —, "Polluto"; Lecco, Paisiello, "Faust"; Messina, Vittorio Emanuele, "I Goti" (Gobatti); Mantova, Sociale, "Saffo"; Montone, Casino, "Trovatore"; Milano, Scala, "I Maestri Cantori"; Milano, Lyrico, "Manon" (Massenet); Modena, Storch, "Bohème" (Puccini); Napoli, San Carlo, "Ugonotti"; Napoli, Mercadante, "Bohème" (Leoncavallo); Padova, Verdi, "Loreley"; Parma, Regio, "Mefistofele"; Pavia, Fraschini, "Mefistofele"; Piacenza, Municipale, "Tannhäuser"; Pistoia, —, "Sonnambula"; Portomaurizio, Cavour, "Carmen"; Prato, —, "Figlia di Jorio" (Branca); Roma, Argentina, "Regina

di Saba"; Roma, Quirino, "Carmen"; Saluzzo, —, "Faust"; Savona, Chiabrera, "Manon" (Massenet); Siena, Rinnovati, "Ugonotti"; Torino, Regio, "Re di Lahore"; Trieste, Comunale, "Crepuscolo degli Dei"; Venezia, Fenice, "Sansone e Delila"; Verelli, Civico, "Manon" (Puccini); Verona, Drammatico, "Rigoletto."

* * *

Don Perosi's fourth oratorio, "La Risurrezione di Cristo," is being given very successfully in Milan just now, under the little priest-composer's personal direction. But of these performances and some other matters another time.

* * *

Now that Mascagni and Perosi are such celebrities and so much talked about, certainly in Milan, I must not forget a second time to send your readers a jolly little conversation between these two "note"-worthies, overheard when I was at Verona, some time ago. It is quite a burletta.

Mascagni, on a poetically gloomy, expiring autumn day of last year, sat staring far away over a vast plain and hills bathed in sunshine and mist. He looked extremely sad and was probably thinking of his career, from the "Cavalleria Rusticana" all along the line, down to (wish I might say up to) his last opera. It must have seemed to him at that moment that his journey, instead of being upward, had been a downward one.

At this point I must bring Perosi on the scene.

He had come to Verona from Venice to conduct his oratorio, and was bright and gay with joy.

The two maestros, after their first greetings and ordinary civilities, became more talkative, as the following will show:

Mascagni—I was a rustic bandmaster, and expected to have to die as such, in a small country place in Tuscany; but here I am, a great man. At the première of my "Cavalleria" I thought the public had gone mad, and I felt as if growing mad myself!

Perosi—Oh, caro mio, you should have seen the première of "Lazarus!"

Mascagni—My theatre was full.

Perosi—Mine was overcrowded.

Mascagni—In Leghorn the carabinieri had to keep the public back.

Perosi—At the Filarmonico here in Verona, in order not to crowd the theatre, they kept the doors closed. For the house was crowded three days before.

Mascagni—My "Cavalleria" was so great that it hypnotized me.

Perosi—My "Lazarus" gave me eternal life.

Mascagni—I am ultra-famous; everybody recognizes me—even on the match-boxes.

Perosi—And in this fashion your fame comes to naught—goes up in smoke. Look at me, I have my portraits on the postal cards.

Mascagni—And (in this) you are badly posted and meanly sent off (expedited).

Thereupon the two composers took leave of each other, and the man within hearing distance took to musing.

* * *

Always glad of the opportunity to chronicle musical successes of Americans abroad, especially on the Continent, where it is so difficult at times to obtain merited recognition and favorable comment on one's work, I am pleased to refer to the début and re-engagement in Italy of the New York soprano Louise Gérard, known there in private life as Mrs. Gérard-Thiers.

As Luigina Gérardi, the lady made her first appearance in Italy at Stradella early last fall in the opera "Un Ballo in Maschera," and as Gilda in "Rigoletto," singing and acting so well that she was immediately re-engaged for the part of Rosina in the "Barbiere di Siviglia."

Many of the translated press notices that appeared re-

cently in THE MUSICAL COURIER I have seen in the original.

Louise Gérard makes a good appearance upon the stage; she has a beautiful voice, sings well and acts with intelligence; she is good-looking, graceful and vivacious. On one occasion I saw her act the balcony scene as Juliet, forcing upon me the feeling of regret that I could not be her Romeo.

After studying singing a long time with Delle Sedie in Paris, Miss Gérard was prepared for her Italian début by Maestro Giuseppe di Villafiorita of Milan, and her repertory at present includes, in addition to the above-named operas, the following: "Don Pasquale," "Linda di Chamounix," "Lucia di Lammermoor," "I Puritani," "Mignon," "Fra Diavolo," "La Traviata," "La Sonnambula" and "Carmen."

For the carnival season she has had engagements offered her to sing Violetta in "La Traviata," at Bergamo; Gilda in "Rigoletto," at Ferrara, and "Linda di Chamounix" at Mondovì; but was obliged to decline these offers, owing to other plans and arrangements already made.

* * *

Carlo Brosovich, editor-proprietor of *Il Trovatore*, died here January 6, sixty-five years of age.

The *Trovatore*, a weekly musical paper, was started in Torino some forty-six years ago and afterward brought to Milan. Darclee, De Marchi, Masini and others remembered the dead with flowers at the funeral, which was largely attended by artists, literati and journalists.

* * *

Sigismund Blumner, of Berlin, gave a concert here January 22, at 14:30 o'clock (2:30 P. M.), playing on a Bechstein grand piano the following program:

Quintetto, op. 16, per piano, oboe, clarinetto, corno e fagotto.....	Beethoven
Preludio e Fuga in Do magg.....	Bach
Gavotta o Bourrée.....	Bach
Ouverture della 29th Cantata.....	Bach
Fantasia in Fa minore (IV.).....	Mozart
Romanza senza parole.....	Mendelssohn
Polacca, op. 64.....	Schubert
Studi Sinfonici.....	Schumann

* * *

From Rome I have just received the announcement that Lillian Blauvelt, the favorite American singer, was married in that city to W. F. Pendleton, of New York, on February 2, at the Capitol.

The lady's friends there, royal and loyal, remembered the fair songstress handsomely with many tokens of love and esteem.

In musical life Mme. Lillian Blauvelt will retain her present name. She has been engaged by the Accademia di Santa Cecilia, of Rome, to sing the leading part in the Requiem of Brahms on March 27 and again on April 10 next. It appears that the Santa Cecilia has never before engaged the same artist to sing two years in succession at the Academy and that Madame Blauvelt is the first soprano in whose favor the exception is made.

The happy couple have my congratulations and best wishes.

* * *

Though late indeed—it never being too late, however, to mend—I send to my friends and THE MUSICAL COURIER readers greetings and sincere wishes for a happy New Year, full of good music, good cheer and good things generally. In Italian: "Buona fine e miglior principio!"

J. F. VON DER HEIDE.

The winter reunion of the pupils of the Jacksonville (Fla.) Conservatory of Music has just taken place in the rooms of the conservatory, 319 Main street, under the direction of Davenport Kerrison and his able assistant, Miss Nena C. Brown.

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Florenza d'Arona.

(CONTINUED.)

ALTHOUGH letters without number had accumulated during Mme. d'Arona's illness, and pupils filled the studio, eagerly awaiting to have their lesson hours arranged; nevertheless, this conscientious teacher granted to the representative of THE MUSICAL COURIER a continuation of the interview upon "Voice Placement and Repertory," which appeared in our issue of February 1.

"Since you so fully realize the importance of tone placement, Mme. d'Arona, I suppose you make a specialty of it in your teaching?"

"Well, I hardly know how to answer that; I find myself forced to pay special attention to this work, for out of hundreds of applicants who come to me for 'finishing lessons,' who write of their voices as being 'perfectly cultivated,' I find not one who does not have a few sickly tones to invigorate and to sustain with new life. Many singers who have already sung in public hate to have their secret vocal vices uncovered, and rather than waste (?) time on tones (which they almost always feel cannot be bettered) they will fly off to the teacher who will increase their repertory and get them engagements. Strange to say, it is almost always pupils with the most beautiful voices who flit from teacher to teacher, and are ruined by flattery; but after a season or two we hear of these singers no more.

"Concert repertory is easily learned, and is interesting; it taxes the vital forces of pupil and teacher but very little. Grand operatic work, however, is based on traditions which must be known by a teacher, but when once familiar with he has all the opportunity he needs to develop individual characteristics. Oratorio traditions are as sacred as the Bible itself, but once known, makes the teaching of it easy enough; woe to those, however, entering this field unprepared, for almost more than in grand opera will the sins of omission and commission be noticed. All repertory work will be found easy and delightful after the voice is placed if a pupil will seek those of experience who know what they teach. Repertory lessons may more easily deceive a pupil, however, and flatter his vanity. Many more hours a day also can be devoted by a teacher to such work than to voice placement; therefore it is more profitable.

"Then, again, how many think you recognize what is the matter with an unsatisfactory tone, and are able to so exactly describe to a pupil the sensation she feels when producing it that the trouble, by thus being analyzed, may be remedied? A teacher should be able to so locate a pupil's tone that she can produce its facsimile, and inform the pupil where and how it is made, and thus by degrees stimulate a pupil's brain to detect the slightest flaw, so that she will be able to correct herself. At this stage of progress I make the pupil explain the imperfections, and I have not one at the present day who does not recognize the proper placement of a perfect tone, and I have a number of pupils who go to the Metropolitan Opera House and tell me how every tone was produced."

"I should think this kind of work, Mme. d'Arona, would be terribly taxing?"

"Indeed, it eats out my very life sometimes, but it has got to be done, and I will never touch repertory while there is one unruly tone in the range. To ignore tones which are raspy, throaty, nasal, forced, squeezed, strained, or breathy, and expect to get from them delicious legatos, crescendos, portamentos, rhythm and feeling in songs or arias is preposterous. Exercising the muscles through books of "vocalizes" will smooth away much, and make many things possible; but once the voice is placed a scale, or trill need never be studied independently. The voice is free, and that tells it all in a nutshell."

"Do you believe that everybody can sing?"

"If they have any ear, certainly. Why not? Their vocal instrument, if healthy, and their resonance chambers denote they have a voice. Their instruments, therefore, are perfect; all the trouble with their not singing lies with themselves. Put such people under a good teacher, and if their ear is correct and they have any music in them they have equal chances with anybody."

"But suppose their voices are very small?"

"They can be increased by proper usage and exercise. The size of a voice depends upon the size, height and depth of the vocal cords, but even should the cords be very short and thin the voice could be cultivated to its utmost perfection, and not only give pleasure, but become profitable. However, I never advise anyone to study singing who has not exceptional talents and plenty of time to devote to the complete study of singing. The world is full of mediocre singers, and we have no room for more. Those who intend to become professionals let them do good, serious work from the start, and not aim to electrify an audience until they feel themselves able to do it. I tell my pupils that voice placement is self-preservation, because when one is engaged by a manager for his good voice, style, &c., and through excessive work a defective structure becomes visible, he is kicked out and a fresher voice takes his place. What does a manager care what becomes of his discharged singers. A singer must look out for himself, and so improve during his first engagement that a better one is offered at its termination, and so on, until he reaches the top. Then, again, until a voice is placed it is impossible to determine what it is fitted for, and a singer may ignorantly accept a cast that will ruin his voice completely."

"Not long ago, in interviewing a professional pupil of yours, Mme. d'Arona, she informed me you had been her only teacher, and that she had studied her repertory with you in class, with the exception of a few lessons. Do you advocate class lessons?"

"Not for tone placement; in fact, neither friend nor pupil dare touch my studio door when I am giving private lessons; nothing whatever must attract either the pupil's or teacher's attention. Concentration alone can bring forth good results, but I give repertory in class, because pupils give me too little time to place the voice and meet their other demands.

"It is too often the case that as soon as a pupil has taken her first singing lesson, she is expected to sing something, so I have a class in which I give diction, analysis and traditional interpretation of grand opera, oratorio (including the great and various cadenzas which have made so many singers famous); also church and ballad work, gesture, facial expression, comprising the "scena" required for set roles in opera. This is all taken down in dictation: ample room is left for individuality and temperament, but along the lines of certain iron-clad rules.

"With all this written out, a pupil finds little difficulty in repertory. These class lessons are understood as by one mind, and serve as a basis of security, whereby the liberty demanded by taste and temperament may find full scope without falling into unmusical license."

"With your system I should think you could give repertory lessons by mail?"

"Of course I could," said Mme. d'Arona, "and save many a professional money and time, but I would soon be accused of giving 'singing lessons by mail.' Yet, my professional pupils, when unable to get to me, often send arias, with difficult places marked, which I interpret with the traditions and return to them. If it is an opera, I write out also the gestures and stage positions for them, so that they have nothing to do but study."

"Do you mean you also teach acting?"

"I make no feature of it," said Mme. d'Arona, "but I have been obliged to teach more than one pupil her role from A to Z; but I always write out each gesture and make them study it before using up my time with the performance of the role."

"What new pupils have you now before the public?"

"I shall be happy to give you their names another time," replied Mme. d'Arona (showing me a lot of press notices she had just received). "Maybe next week," she added, rising as a card was handed her.

"One more question, Mme. d'Arona," I asked. "Have you resumed lessons since your illness?"

"Oh, yes," she replied. "I commenced on Monday, but I fear it was too soon; however, I have all day Sunday to rest, and will see you again Friday."

With that, this most interesting and instructive interview terminated.

About Musical People.

A chorus in charge of Mrs. J. S. Botts has been organized in Bloomington, Ind.

An entertainment was given by Mrs. Charles Waltz and pupils in Elkhart, Ind.

The Traverse City (Mich.) School of Music is giving a series of pupils' recitals this winter.

Professor Garlich is giving instructions in Columbus, Neb., on piano, violin and mandolin.

The Ideal Literary Society, of Kingsville, Ohio, gave a concert in the Town Hall last week.

Miss Margaret Smith and Miss Edna Carter gave a concert in Sioux Falls, S. D., March 3.

Miss Mary McKeehan, of Valparaiso, Ind., sang with much success at the concert in Waukesha.

A piano recital of the preparatory students of Prof. and Mrs. Earl H. Hill was given in Jamestown, N. Y.

Professor and Mrs. Greenwald have returned to Binghamton, N. Y., to locate there permanently as teachers of piano.

A recital in piano and vocal music of the pupils of Miss Smith and Miss Pottle, respectively, was given in Mendota, Ill.

The Calhoun Musical Club gave an entertainment Friday evening at the home of Mrs. I. G. Gilmore, Owensboro, Ky.

The Stanton Symphony Orchestra has been reorganized and will hereafter be known as the San Diego (Cal.) Symphony Orchestra.

At the Michigan Club banquet, Lapeer, Mich., Miss Virginia Nina Eastman sang, Miss Florence Vincent accompanying her on the piano.

Prof. F. C. Eichenlaub gave a concert in Hutchinson, Minn., in which Miss Maria Adams, Miss Hammons, F. C. Shardloy and Miss Nolia Streeter took part.

The Banjo and Mandolin Club, of Bay Shore, L. I., has elected Dr. W. B. Savage president, J. F. Richardson vice-

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* * *

A successful musical entertainment was given at Mr. Gilreath's, Gallatin, Mo.

* * *

Mrs. G. W. Thomas, of Clarinda, Ia., went to Red Oak to attend the concert by the Mozart Symphony Club.

* * *

The last meeting of the Choral Society of Goldsboro, N. C., took place at the home of Miss Hattie Dewey.

* * *

Mrs. J. F. Gettrust, Prof. E. B. Elliott and Prof. Thomas Simms took part in a musical given in Jacksonville, Fla.

* * *

Professor and Mrs. Cravens, of Ottawa, Kan., have been in Pittsburg to adjudicate a musical and oratorical contest of Crawford County.

* * *

The Hastings (Neb.) Musical Culture Club will probably have a fine chorus to take part in the Greater American Exposition, to be held at Omaha in 1900.

* * *

Between fifty and sixty members of the Monroe Musical Union, Stroudsburg, Pa., are rehearsing with B. T. Hutchison as director and Miss G. Teets as accompanist.

* * *

Those taking part in the recital at Potter College, Bowling Green, Ky., were the Misses Louise Harris, Jennie Brewer, Anna McC. Francis, Mattie Brownfield and Mollie Gage.

* * *

The music in the Congregational Church of Ypsilanti, Mich., is under the direction of Miss Mary Wood, who is assisted by Mrs. W. J. Wallace and Messrs. Chapman and Clark.

* * *

Miss Julia Luster is a pupil in the music department of the Rocky Springs (Miss.) High School. Miss Cummins, the principal of the High School, gave a musicale in February.

* * *

At the Baptist Church, Phoenix, Ariz., the music included a vocal solo by Mrs. Tharaldson and an instrumental duet by Miss Kay and William Halsey at a recent service.

* * *

Professor and Mrs. Eckhardt will soon take charge of the music department at LeMars (Ia.) Normal College. Professor Eckhardt is a graduate from Leipsic Conservatory of Music.

* * *

Miss Julia Etta Crane, of Potsdam, N. Y., has been appointed first vice-president, and Miss Elizabeth Williams, of Gouverneur, N. Y., second vice-president of the N. Y. S. M. T. A.

* * *

A musical will take place in St. Paul's M. E. Church, Nyack, N. Y., on March 17, under the direction of Henry P. Noll and the chorus choir of the church, assisted by other artists.

* * *

The Anon Male Quartet of Jackson, Mich., composed of Messrs. Foote, Bennett, Armstrong and Munger, accompanied by Mr. Lewis, pianist, and Mr. E. Boos, cornetist, gave a concert at Napoleon.

* * *

Miss Ione Schaeffer, one of Mrs. Sallie Johnson Burgin's most talented young pupils, gave a piano recital at Kimball Hall, Lexington, Ky., assisted by Misses Lurline Cropper, Willye Smith and Anna Bronaugh.

* * *

The Denver (Col.) Sunday Times says of a recent concert: "Grant Weber played the Weber Concertstück on a Weber piano. It might be well to state that Mr. Weber

neither composed the Concertstück nor made the piano, as it is said that several people asked him if he played his own composition."

* * *

The Cecilia Club entertained the musical department of the Woman's Club recently at the home of L. Gerrard, Columbus, Neb. Mrs. McAllister won first prize and Mrs. Heintz the second prize in a guessing contest.

* * *

Mrs. John B. Goodhue sang at the meeting of the Women's Reading Club, Beaumont, Tex., recently. Louise H. Russell is secretary of the club, whose last meeting was held at the residence of Mrs. Henry Long.

* * *

The program of the Beethoven Club, Granville, N. Y., was given by Mrs. Jones, Miss Smith, Miss Staples, Mrs. Tupper, Miss Noonan, Mrs. Allen, Miss Pepper, Mrs. Whittemore, Mrs. Barden, Miss Crosby, Miss Ives, Miss Smith and Miss Blanche Smith.

* * *

The progress made by the pupils under the direction of the well-known pianist Miss Doran was evident in a recent concert at Mobile, Ala., and the Academy of Visitation is to be congratulated upon having secured the services of so able an instructress.

* * *

Mr. Birkel's music rooms were filled to overflowing by the music lovers of San Diego, Cal., at the second of the series of three matinee musicals that are being given by Mr. and Mrs. T. E. Rowan and Mr. and Mrs. Fred. Baker, Miss Schinkel and Clarence W. Stevens.

* * *

Miss Lou Hart and her pupils gave a concert at Abilene, Tex., when Miss Hart and Helen Red, Minnie Bohnfeld, Jewell Roberts, Mae Lowdon, Misses Anderson and Bush, Lilly Daugherty, Mary Shorsh, Jessie Edmison and M. Bohnfeld, Nellie Lindsey, Clara Berry, Cordie Lindsey, Allie Johnson, Blanche Roberts, Jewell Anderson and Mabel Daugherty appeared.

* * *

Among those who will take part in the musical given to Homer Dale, in Oshkosh, Wis., are E. S. Wilson, Miss Grace Johnson, Miss Bessie Kellogg, Albert Goddell, A. N. Crosby, George Briggs, Mrs. R. F. Kellogg, Miss Denholm of Winnipeg, P. A. Laffey, Homer Dale, William Herbert Dale, and the members of the chorus choir of the First Presbyterian Church.

* * *

At Meridian, Miss., Mrs. Ed. Hart, Mrs. Norvill Allen, Mrs. Fred. Strohle, Mrs. N. O'Rourke, Mrs. A. Ryan, accompanist; Misses Eunice Harris, Taft, Dunlap, Lillie Saunders, M. Crowe, Mabel Rivers, Eddie Taft; Messrs. DeLauncy, McRaven, R. G. V. Mytton, Louis Crook, J. B. Gressett, A. O'Leary, Arthur Lyon, M. T. Berkery and Master Joe Haaf gave an entertainment at the city hall.

* * *

A society called the Derthick Musical Literary Club has been organized in Austin, Tex. It has enrolled a large membership of music lovers and practical musicians, and elected officers: Mrs. J. J. Lane, president; Mrs. Mollie Thornton, vice-president; Mrs. C. M. Condit, secretary, with Mrs. H. Guest Collins, Mrs. West Moore, Mrs. Hilgartner and Miss Pfafflin musical directors for the season.

* * *

Plowe's Conservatory of Music, in the Y. M. C. A. Building, Peoria, Ill., has been formally dedicated. Diplomas were presented to the graduates. Mrs. W. S. Brackett, Miss Mollie Rutherford, Miss Anna Resor, Miss Emma Housh Dawdy, Mrs. I. R. Younger, Jay Plowe, Miss Elyda Burkhalter, Harold Plowe and Prof. Eugene Plowe, president of the conservatory, gave a fine musical program.

* * *

The following ladies took part in a musical given by Mrs. J. G. Scarborough, at her residence, Constance street, Los Angeles, Cal.: Mrs. Orr Haralson, Mrs. C. Wilson, Mrs. Scarborough, Mrs. Hugh MacNeal, Mr. and

Mrs. C. Modini-Wood, Mrs. Jones and Dr. Ludwig Semler. Mrs. W. D. Larrabee acted as accompanist. Mrs. Jones, Mrs. Haralson, Mrs. Wilson and Mrs. Modini-Wood assisted the hostess in receiving.

* * *

The marked improvement in the work of the Washington, D. C., Sängerbund at their recent concert testified strongly to the intelligent training of Henry Xander, the musical director. A trio by Messrs. Rakemann, Miersch and Xander was one of the most enjoyable numbers of the evening. Too much praise cannot be given to Mr. Xander, who not only conducted the entire concert, but acted as accompanist to all the soloists, and also sustained the piano part in the trio.

* * *

Those invited to meet Mrs. Andrews at the musical given by Mrs. C. M. Shultz, of Tacoma, Wash., were Mrs. C. L. Hoska, Mrs. G. D. Hanscom, Miss Hanscom, Mrs. F. A. Olds, Mrs. F. T. Olds, Mrs. G. Stone, Mrs. L. P. Beebe, Mrs. J. Holgate, Mrs. L. Cole, Miss Cole, Mrs. D. G. Newell, Mrs. Bernice Newell, Miss Arth, Miss Templin, Mrs. G. Turrell, the Misses Turrell, Mrs. Van Ruyper, Miss Van Ruyper and Mrs. Taylor, Mrs. Robert Caldwell, Mrs. H. H. Clapham, Mrs. E. N. Fuller, Mrs. I. Sternberg, Mrs. H. J. Hare, Mrs. Simpson, of Minnesota; Mrs. J. N. Bradley, Mrs. Mary A. Johnston, Miss Bradley and Miss Lucile Bradley.

* * *

A musicale was given by the best talent of Watertown, N. Y., under the direction and management of Mrs. Harriet De Revere, in which Mrs. Hathaway, Mrs. Camp, Mrs. Gregor, Mrs. Welch, Miss Williams, Miss J. Etta Crane, Mr. Ayers, Mr. Murray, Mr. Camp and the following chorus took part: Sopranos—Mrs. Klock, Mrs. Knight, the Misses Newman, Van Alstine, Brown, Miller, Florence Davidson, Littlefield, Lee, Klock, Lennon, Windover and Davidson; altos—Mrs. March and Misses Kelsey, Klock, Spies, Fuller and Green; tenors—Messrs. Northrup, Abbott, Loan, George Loan and Clark; basses—Messrs. Miller, Church, Klock, Barnes and Matraw.

* * *

At Albuquerque, N. M., the Klio Klub recently gave a Martha Washington tea. Mrs. Eugene Murray, Misses Esther Butler, Rosa Harsch and Miss Leila Buchanan, Mrs. A. Harsch, Mrs. Ballou and Mr. and Mrs. C. D. Whitcomb gave a musical program. Among those present were Messrs. and Mesdames A. D. Whitson, Granger, John Butler, Bacus, Isherwood, Zinc, A. and E. B. Harsch, Turner, Mallett, E. Murray, Newton, Mesdames Fennaar, Gray, Alva Butler, Rutherford, Ballou, Casey, Stephens, McMillen, Drury, Webb, Rummel, Coleman, Misses Buchanan, Gray, Isherwood, Thomas, Katie and Rosa Harsch, Rutherford, Babb, Drury, Butler, Dr. Chamberlain, Messrs. Babb, Isherwood, McDonald, Kreiger, Peck and Woods.

A Victor Benham's Piano Recital.

THE first recital by Mr. Benham took place at Knabe Hall, last Wednesday evening. Mr. Benham presented the following highly interesting program:

Sonata, op. 13.....	Beethoven
Toccata in F major.....	Bach-Benham
Etudes-Symphoniques, op. 13.....	Schumann
Nocturne.....	Chopin
Mazurka.....	Chopin
Six Etudes, op. 10 and 25.....	Chopin
Impromptu.....	Chopin
Rhapsodie.....	Liszt

Mr. Benham is a pianist of no mean ability. His work shows tremendous study and considerable individuality; his technic is highly developed and he masters everything he undertakes.

His most pronounced fault is in his overdoing in the forte passages, and this was particularly harmful in the Liszt Rhapsody. The six Chopin Etudes were played in a masterly manner. The audience was very enthusiastic, and Mr. Benham was called forth many times.

The second recital takes place at the same hall on the evening of March 31, with works from Mozart, Bach, Beethoven, Schumann, Benham and Chopin.

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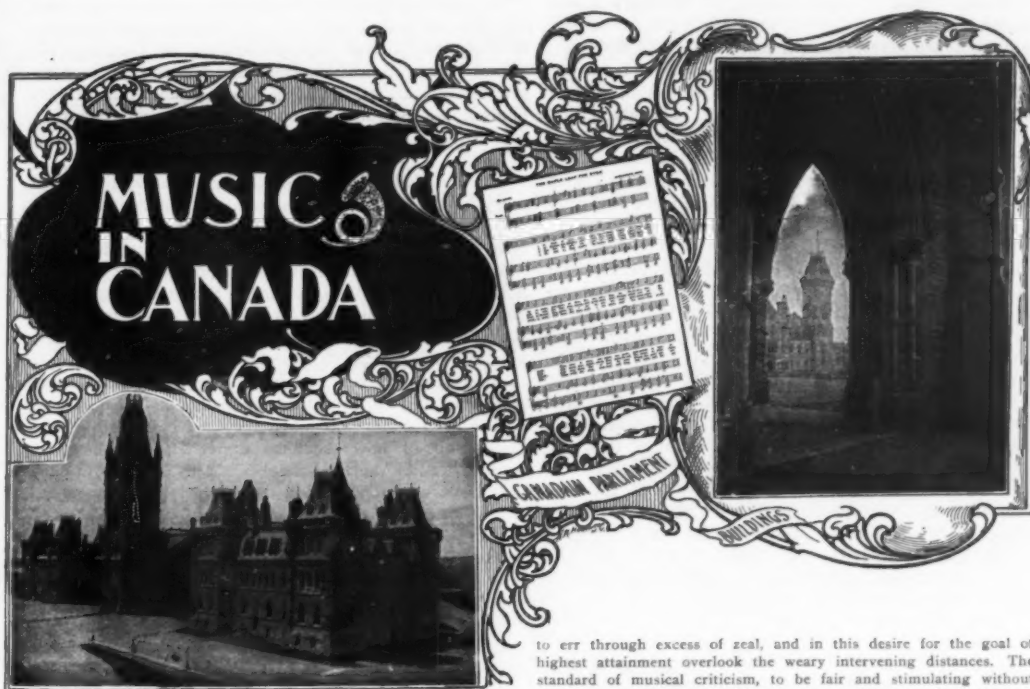
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EMIL SAUER was the solo pianist at the Toronto Male Chorus Club's concert, in Massey Music Hall, on the evening of March 2. The chorus sang its miscellaneous selections; Sauer played his program numbers, was many times recalled, responded with the "Erking," and then disappeared. The chorus continued to sing its attractive and beautiful part songs—but Sauer had gone. There was something weird about the influence this genius had imparted upon the audience. It was like a burst of golden sunset in the midst of shining day.

Sauer's return to this country marks the first of this month's important Canadian musical events. He will be heard in Massey Hall again on Saturday evening, March 4, when he will be the sole attraction.

As it is time for this Canadian dispatch to go to press the Male Chorus Club concert (directed by J. D. A. Tripp) and Sauer's forthcoming piano recital will not be described in detail until the next issue.

The British Columbian press has frequently referred in appreciative terms to "Julian Durham's" correspondence as it has appeared from time to time in THE MUSICAL COURIER. In the Victoria Daily Colonist of February 21 "Metronome" thus discusses an article dealing with the subject of musical criticism in the West, and printed in the issue of January 25:

The creed of "legitimate criticism," as announced in the very interesting Canadian musical comments contributed by "Julian Durham," is explanatory enough from an idealistic standpoint, but among other cherished aims it advocates a struggle for the maintenance of higher standards, the fearless denunciation of musical frauds—the steady light of truth turned upon all matters appertaining to music. "Metronome" is not the only one who will endorse the practice of "legitimate criticism." The bone of contention arises in properly defining what is meant by this nice sounding phrase. What should be the standard of criticism? Musical culture in Victoria despite the frenzied onslaught of zealous commentators will advance by easy gradations, and not by leaps and bounds. "Step by step we scale this mysterious ladder. Every result is threatened and judged by that which follows." Would-be reformers are inclined

to err through excess of zeal, and in this desire for the goal of highest attainment overlook the weary intervening distances. The standard of musical criticism, to be fair and stimulating without being too censorious, should always be modified by the limitations of environment, and past musical events furnish the only just and rational measure of comparison. The Victoria public in patronizing an amateur production do not count on being regaled with the symphonic splendors characteristic of the recognized centres of culture. . . . The public, though, is not any the less willing to recognize the merit and praiseworthy efforts of our local artists, simply because they do not admit of comparison with the great masters in musical art. . . .

That "Metronome" and "Julian Durham" are kindred spirits where musical criticism is concerned may be further seen by referring to a paragraph in this week's British Columbian letter.

The examination question is still being discussed in Canada. A man who looks after the interests of the Associated Board of the R. A. M. and R. C. M. is in this country. It is even stated that he has been visiting Lord and Lady Minto at Rideau Hall, Ottawa. All persons will admit that the appearance of Sauer has been the most important of recent musical events. But there are those who would deny that the arrival of the gentleman who has been visiting at Rideau Hall need be chronicled as an important musical event.

MAY HAMILTON.

CANADIAN NOTES.

TORONTO CONSERVATORY OF MUSIC.

On February 28 an artistic vocal recital was given at the conservatory by pupils of Miss Norma Reynolds, with piano, organ, violin, 'cello and elocutionary assistance. Those who took part in the program were the Misses Findlay, Power, Selway, Switzer, Brimstin, Lucas, Barnes, Martin, Evans, Wagstaff, Schooley, Hughes, McNabb and Brown; Mrs. W. B. Thompson and Messrs. Fred Lucas, J. T. Heffernan, E. T. Reburn and F. R. Beatty. In addition to Miss Reynolds the teachers represented were Dr. Edward Fisher (musical director), Mrs. B. D. Adamson, Paul Hahn ('cello) and the elocution faculty.

The junior pupils of the conservatory will give an interesting recital in the Lecture Hall on Saturday afternoon, March 4, at 3:30. Those taking part are pupils of Mrs. J. L. Nichols, Miss Annie Johnson, Miss Edith Crittenden, Miss May Kirkpatrick, Miss Bella Geddes and Miss Frances Morris.

W. H. Hewlett (organist of Dundas Street Church, London, Ont.), who will give a recital in the Jarvis Street Baptist Church, Toronto, on Tuesday evening, March 21, under the auspices of the splendid choir of the last-named church, is one of the many talented professional musicians who have received their musical training from A. S. Vogt, of the conservatory staff.

J. Humfrey Anger (Mus. Bac., Oxon.; F. R. C. O.), who has charge of the theory department at this institution, has written a new book on "Form in Composition," an account of which will shortly appear in these columns.

The attendance at the Toronto Conservatory of Music in the winter term, just ended, was 721. The spring term has opened very successfully and promises to be even more largely attended than the previous term. Owing to this increase the enlargement of the present building, which was erected in 1897, has become necessary. As soon as spring arrives between twenty-five and thirty rooms will be added.

Miss Edith Myers, A. T. C. M. (pianist), who has recently become a member of the conservatory's teaching staff, makes a specialty of the Fletcher music method, in which she has classes at the conservatory and also at Moulton College and Haverhill Hall, where children who live at some distance may be accommodated.

A popular and enthusiastic vocal teacher at this school of music is Mrs. J. W. Bradley. That she has gained distinction as a soloist may be seen from the following quotations, taken from Canadian papers:

Mrs. Bradley was in fine voice and acquitted herself at her best. She sang "Ye Men of Gaza" exceedingly well, performing the difficult runs with ease and grace.

Mrs. Bradley sang the soprano parts so effectively as to thoroughly establish her reputation as an oratorio singer. Her principal number, "Let the Bright Seraphim," was rapturously encored—the only encore of the evening.

That Mr. Rechab Tandy, of the vocal department, finds time for concert work in addition to teaching may be seen from a paragraph in the Newmarket Express of January 27, 1899:

Every detail of the grand professional concert in the Town Hall on Tuesday night came off exactly as announced. Every number was excellent. Miss Davidson has a rich, full, powerful contralto of exceptional compass, which she uses with good judgment and taste. Miss Thomson, who appeared in Newmarket for the first time, is a soprano singer with a sweet, highly cultivated voice of wide range. She took upper C with ease. It is impossible to praise Mr. Tandy's singing too highly, a striking feature being the exquisite modulation. He was able at pleasure to lower his voice almost to a whisper, and, where occasion called for it, to swell the tone so as to completely fill the hall.

Miss Margaret Huston, soprano, recently sang with success in Stratford, Ont. The Stratford Evening Beacon of February 15 speaks thus of her singing:

"Miss Margaret Huston was the undoubted star of the evening. She has a fine stage presence and a rich, powerful voice. Her first piece was 'Elsa's Dream,' by Wagner. In this the low notes were beautifully taken. Her next two selections were 'Moonlight,' by Schumann, and 'The Swallows,' by Cowen. In these she displayed the fine range and power of her voice, which is very musical. She is a natural singer. Her best selection was Bartlett's 'Dream,' and as an encore to this she sang a new version by a celebrated American composer of 'The Land of the Leal.' Her popularity with the audience increased with each selection."

Miss Huston has a large number of promising pupils, among whom should be mentioned Miss Louise Devonshire Impey, contralto, who is a pianist as well as a vocalist. It is probable that Miss Huston will give a pupil's recital shortly at her studio in the Confederation Life Building, Toronto, when the results of her work as a teacher of singing will be amply exemplified.

In Massey Music Hall, Toronto, on April 13, the Festival Chorus will sing "The Redemption." F. H. Torrington, director of the chorus, will be fortunate in having associated

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with him so satisfactory a quartet of artists as the following: Mrs. Eleanore Meredith, soprano; Mrs. Julie Wyman, contralto; William H. Rieger, tenor, and Ffrangon-Davies, bass.

The subscribers' list, which opened on March 1 at Messrs. Mason & Risch's, 32 King street, West, should be a long one. It is to be hoped that "The Redemption" may be greeted by as large and appreciative an audience as was "The Messiah" during the present season.

* * *

It is rumored that Miss Bessie Bonsall may, in conjunction with several distinguished artists, give a recital in Toronto before the season is over. Since Miss Bonsall is acknowledged to be one of the best singers Canada has ever produced, this concert should certainly be well patronized. Miss Bonsall is a sterling artist, and she cannot be heard too often. During her last sojourn in England she made many additions to her extensive repertory, so that her programs continue to furnish novelties.

* * *

Mr. Krehbiel, the eminent New York music critic, will shortly give a lecture in Association Hall, Toronto, on "How to Listen to Music." This event should be of interest to many music lovers, who will doubtless avail themselves of the pleasure of hearing Mr. Krehbiel.

* * *

HAMILTON.

FEBRUARY 20, 1890.

Hamilton has for many years undoubtedly deserved to be spoken of as a musical city, and the now frequent musical events—sometimes two and three in one evening—show that this reputation is well sustained.

The thanks of music lovers here are due to J. E. P. Aldous for having given us the opportunity of hearing prominent artists such as Bendix, Archer, Guilman and Lockwood. Mr. Aldous, who is an honor graduate of Cambridge (England), is principal of the Hamilton Music School and Organ Studio.

The Harris Orchestral Club has also been instrumental in bringing outside talent to our city. This club was organized in 1887, by C. L. M. Harris, Mus. Doc., and still remains under his direction. The programs it furnishes are always good, and include at least two movements from a symphony, a standard overture, an operatic selection, a suite and a selection for strings only, which has always been most pleasing. The orchestra is now studying the two last movements of Mendelssohn's "Scotch Symphony"; selection, "La Favorita"; minuet, Mozart, and some numbers for strings only. The great success which attends this orchestra is largely due to the untiring efforts and general popularity of the conductor, Dr. Harris, who is director of the Hamilton Conservatory of Music.

There is in this city a musical club consisting of twenty energetic members. Its officers are as follows: Miss Ella Ambrose, honorary president; Miss Macdonald, president; Miss E. Barnard, vice-president; Miss Bull, secretary-treasurer. The members are the Misses Ambrose, Bickle, Barnard, Bull, Given, Kittson, Gendreau, Lazier, Lambe, Mullin, Macdonald Powis and Wade.

Last season this club studied "The Rise and Progress of Opera," short papers being read and selections played at each meeting. This year "The Life, Librettos and Musical Compositions of Wagner" form the interesting program. In connection with this club it may not be out of place to state that the president has written several papers on "Musical Instruments," which will shortly appear in *St. Nicholas*.

The abandoning for this season of the Woman's Morning Musical Club has been a great disappointment, and we hope to see it revived next season.

Hamilton has had its share of comic opera. La Dilettante Opera Company, formed for the production of light opera, gave an excellent production of "The Mandarin" this season. The principals were Mrs. Palmer, Mrs. Dumbrie, E. T. Martin, Mr. Spaulding, T. H. Hayhurst, James Kerr and M. Ramsey. Last season we had three operas under rehearsal at one time by totally different organizations, showing plainly that there is no lack of musical ability here for this work.

The musical people turned out in large numbers to hear Albert Lockwood, pianist, who, on his second appearance among us, again delighted his hearers.

Plunket Greene will be heard in this city shortly.

Miss Alice Cummings (pianist), of Hamilton, a pupil of Moszkowski, gave a delightful recital in Toronto lately. The pianist was ably assisted by Mrs. Frank Mackelcan (contralto) and Miss Spring (violinist), both of whom are well-known Hamilton artists. (An account of this concert has already appeared in *THE MUSICAL COURIER*.)

On Thursday of this week a concert will be given by Erskine Church choir, assisted by Mr. Filman, Miss Ida McLean (Toronto), Miss Jessie Irvine, W. A. Spratt (tenor) and George Allan (baritone).

There are several good musical events being arranged which I shall notice in my next letter.

* * *

FEBRUARY 28, 1890.

The various church choirs have supplied the greater part of the music of the past week.

The concert given by the choir of Erskine Church was largely attended. The chorus work by the choir had been well studied under B. A. Carey, choirmaster. The duet, "I Feel Thy Angel Spirit," sung by Miss McLean and George Allan, was one of the most pleasing numbers on the program. Mrs. Filman has a good stage presence and a very rich, musical voice, well suited for oratorio work. The accompaniments were played to perfection by Mr. Pearce.

The Hamilton Opera Company, under the management of A. Patterson, are rehearsing "A Trial by Jury" and "A Golden Catch," the latter a musical comedieta composed by J. E. P. Aldous, the libretto being written by J. W. Stead. Considerable interest is being taken in the comedieta, as both these gentlemen are Hamiltonians.

The Normal College Glee Club, under Dr. Harris, will give a concert on Friday evening, when the Victoria University Mandolin and Guitar Club will take part, and Miss Carman, contralto, will sing. This event will close the week's concert entertainment, and then we wait for March 9, when Plunket Greene, Miss Beverly Robinson and Melville Ellis (pianist) will be heard.

CAROLINE A. PAPPS.

* * *

TORONTO.

MARCH 2, 1890.

Miss Amelia B. Warnock, soprano, of Galt, Ont., sang here last week, and, since Miss Warnock has a beautiful voice and a very musical temperament, it is not surprising to learn that she was well received. This singer will shortly visit New York, where it is probable that she will study operatic music, in which branch of the art she has already had some experience. As a concert singer she is well known in Eastern Canada, and her musical career—which promises to be a bright one—will be followed with much interest.

The occasion upon which this young soprano appeared here was the annual concert of the University of Toronto Mandolin and Guitar Club, assisted by the Toronto College of Music Ladies' Mandolin and Guitar Club, and by several other artists, including Miss Lillian Burns (elocutionist), Mr. Smedley (mandolin soloist), and Arthur L. E. Davies (bass). The club presented an attractive program.

Clarence Eddy visited Toronto last week and on February 22 gave one of his musicianly organ recitals in the Toronto Conservatory of Music's concert hall, which was filled with professional musicians and music students.

Mr. Eddy's program included compositions by Wolstenholme, M. Enrico Bossi, Guilman, Schubert, Wagner and Bach. The organist was in splendid form and played magnificently. He manipulated the pedals and stops in a bewildering fashion. The orchestration of the Vorspiel to "Lohengrin" was very clever, and the Schubert Serenade was originally and skillfully registered. Bach's great Fugue in G minor was taken very fast indeed: it was an illustration of how technical difficulties may be vanquished. After the final number, Louis Thiele's Concert Piece in C minor, Mr. Eddy responded to a hearty encore.

The difference between this organist and many others is that he is a supreme master of his instrument. The performer who loses time when changing stops, who is not too sure of his pedals, who fears his instrument, as it were, is not a Clarence Eddy.

Plançon, Trebelli, Maud MacCarthy, Whitney Mockridge, G. M. Stein, Lady Hallé and other artists have been heard here recently, thanks to the management of Massey Music Hall. Accounts of the Plançon-Trebelli and Lady Hallé concerts will appear in the next issue.

Miss Edith J. Miller (contralto), of New York, lately gave a most artistic song recital in Association Hall. Miss Miller's program was long and exacting, but she did full justice to each number, and was enthusiastically received. The audience was large and appreciative, the singer being well known and highly thought of in this city.

The contralto was fortunate in having for her accompanist, Mr. Giuseppe Denelli, an unusually gifted and versatile musician, who also is a familiar figure in Canadian musical circles, though his headquarters are now near New York city.

The assisting artists were Miss Rubina Preston (pianist) and Paul Hahn ('cellist). The former musician on this occasion made her initial appearance in this city after a long course of study in Europe. She received floral tributes and applause, both of which were well deserved, and, in fact, was accorded quite an ovation.

Mr. Hahn played his 'cello very acceptably as usual, and special mention should be made of the duet performed by him and Mr. Denelli. Miss Miller is to be congratulated upon the true artistic worth of her song recital, and it is to be hoped that she will soon return.

M. H.

* * *

WINNIPEG.

FEBRUARY 24, 1890.

To Mr. Matthews is due the thanks of musical Winnipeg for giving us an opportunity of hearing Liza Lehmann's famous work, "In a Persian Garden." A performance of this beautiful composition was given in the Winnipeg Theatre on February 14, under the direction of Mr. Matthews (pianist), assisted by Mrs. Verner (soprano), Miss Campbell (contralto), Mr. Perkins (tenor), and Mr. Ross (bass).

The difficult soprano numbers were carefully sung by

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Mrs. Verner, though at times the effect was somewhat weakened by the absence of the necessary dramatic power. Perhaps the most successful of Mrs. Verner's solo's was "Alas! That Spring Should Vanish with the Rose," which, by the way, is written for tenor.

Miss Campbell carried off the honors of the evening by her sympathetic interpretation of the soul stirring contralto solos. Her beautiful, rich voice brought out all the poetic beauty of recitative and aria. Particularly delightful was her singing of "I Sometimes Think That Never Blows the Rose," in which the singer had ample opportunity to display her artistic ability.

The tenor numbers were conscientiously sung by Mr. Perkins, his voice showing to best advantage in "Ah, Moon of My Delight."

Owing to the indisposition of Mr. Moncrieff, who had been preparing the bass part, his place in the quartet was taken by Mr. Ross, on very short notice. Mr. Ross is the possessor of a fine rich voice, which he has spent much time in cultivating. The artistic manner in which he sang the various bass solos was an evidence of his musical ability. An enthusiastic demand for a repetition of the solo, "As There the Tulip from Her Morning Sup," showed the appreciation of the audience.

The piano part of "In a Persian Garden" is by no means of least importance. It winds its way in and out among the vocal parts, now sustaining, now echoing, and now rising in protest, until one realizes that without the piano there could be no "Persian Garden." That Mr. Matthews was equal to the various moods of this intricate accompaniment is a proof of his sterling musicianship.

After the completion of the "Persian Garden," a miscellaneous program of interesting song, with one piano solo, brought to a close a thoroughly enjoyable concert.

We have surely had our share of amateur operatic productions this season. Last week the Brandon Operatic Society visited Winnipeg, giving two performances of the ever popular "Geisha."

I was unable to be present on either occasion, but I hear that our friends from the "Wheat City" made a decided reputation for themselves by the creditable manner in which the opera was given.

Some of our own enterprising amateurs are preparing the opera "Princess Bonnie," which will be given at the Winnipeg Theatre shortly after Lent. We also hear that "The Bohemian Girl" is in course of preparation.

The professionals and amateurs of Winnipeg surely have the operatic fever this season.

ELEANOR DALLAS PETER.

BRITISH COLUMBIA.

FEBRUARY 15, 1899.

Just as musical art is developing out in the far West so is the standard of amateur theatricals improving in the same ratio. This fact was strongly emphasized last Saturday when two excellent plays—one "That Dreadful Doctor" and the other "The Dowager"—were successfully given before a large Vancouver audience.

The orchestra, under the direction of Mr. Timms, played very well indeed, notably so in the Minuet, with which the performance closed.

In Victoria "The Pearl of Pekin" has been successful beyond all expectation. Composed of both professionals and amateurs, the cast comprised Mr. and Miss Cooper, Miss Goodwin, Mr. Goward, Mr. Barton and many others too numerous to mention. Miss Cooper, under whose direction the opera was produced, is to be congratulated on the excellence of the singing, acting and staging of "The Pearl." The orchestral and chorus work were admirable, whereas the well-drilled actions of the performers and their prompt entrances and exits all told of careful rehearsal and study. The costumes were very pretty.

"The Arabian Nights," as produced by the Victoria Dramatic Society, was most amusing. Staged under the di-

rection of Mr. Finch-Smiles, who took the part of Arthur Hummingtop, the play was admirably presented.

FEBRUARY 22, 1899.

Last week the Metropolitan Opera Company gave meritorious productions of "La Mascotte," "Chimes of Normandy" and "Fra Diavolo" in the City Music Hall, Vancouver. Not a vacant seat was to be seen during the whole engagement, another proof that light opera, at popular prices, is always well attended in Vancouver. The cast included Blanche Aldrich, whose good soprano notes and merry acting won much applause; William Rising, a man of fine stage presence and pleasant voice, and Maurice Hageman, a most excellent comedian.

The Philharmonic Society of Vancouver is now studying Handel's "Judas Maccabæus," which will be produced shortly before Easter.

The last and best of the Christ Church organ recitals, given under the direction of Walter Evans, took place on February 16. The program was executed in a manner that calls for commendation. Mrs. Boyer sang "Fear Not Ye, O Israel," exquisitely, and Mrs. Nichol's mezzo-soprano voice rang out clear and true in "Judith's Prayer," by Concone. The ladies' quartets were excellent, and Miss Walton sang "Thou that killest" in a thoroughly acceptable way. Herr Steiner's cello solos would have been heartily encored had such a demonstration been permissible. In the "Aria Religiosa," composed and played on the violin by Mr. Whitman, he evidenced at once a splendid technic and delicacy of feeling that stamp him as a true musician. The chorus work of the choir was highly commendable, and reflects credit on the conductor, F. Dyke. Mr. Harpur played only two organ solos, but he played them particularly well.

Walter Evans left Vancouver on Sunday for England, where he will continue his organ studies under the best masters.

The Victoria Choral Union scored such a phenomenal triumph in "The Rose Maiden," upon which I commented in a previous issue, that the concert will be repeated by special request to-night under the leadership of Mr. Grieg.

The musicians of the Queen City have scored so many genuine successes of late that the spirit of criticism, so long dormant, drugged with the poppy-wine of fulsome advance notices and unwarranted laudatory post references, has now arisen like the typical giant, ready to do battle for better things. So be it. Herein lies the strongest proof that Victoria is making real musical progress. I welcome the appearance of "Metronome's" "Weekly Letter" in the *Colonist*. There is a strata of moderation and common sense underlying his opinions that is distinctly refreshing. As I have had occasion to remark before, the life of a critic is not a rosy one, but he has always this compensation, namely, the certainty that his letters containing honest, kindly criticism, mixed with sound advice and some information about the doings of the outside musical world, must tend to spread desirable knowledge and help to raise the local standard, step by step, until nothing short of faultless art will satisfy either the performers or their audiences.

The members of "The Pearl of Pekin" cast are to be congratulated on the success of their two performances in Nanaimo.

JULIAN DURHAM.

Miss Paula Woehning.

Miss Paula Woehning, the contralto, one of the many successful pupils of Enrico Duzens, has been engaged to sing at the concert of the New York Turn Verein, March 26; also at the concert of the Rheinpfälzer Männerchor, April 15.

The Richard Arnold String Sextet.

The engagements of the Richard Arnold String Sextet, which is under the management of the S. Fischer Musical Agency, have been numerous this season. This organization appeared recently at the Brooklyn Art Society, and later at the Brooklyn Apollo Club, scoring a great success.

Vocal Studies.

By MME. L. TORRIGI HEIROTH.

A NEW volume of studies for the development of the singing voice by Madame Heiroth, published by Schott, at Mayence, lies before me. This work I consider worthy of special consideration for several good and sufficient reasons.

Madame Heiroth is a disciple of the Garcia school of singing, a school that produced a Malibran and a Viardot. She was a pupil of the great Viardot, and is now a leading professor of singing at the Geneva Conservatory of Music.

A stronger reason, however, why this new work is worthy of consideration is the fact that it is in line with the advanced thought of the day.

The old Italians made singers because they taught the art of singing pure and simple; the art founded upon nature's laws. Those were the days of coloratura singing, the flexible, florid style; hence elasticity, movement and flexible strength were developed. The old Italians were an impulsive and emotional people, hence emotion or self-expression was with them the true motor power of the voice as it is to-day with all great artists.

Later, when the science of voice became, instead of a special study an almost universal study, many systems sprang into existence which sought by direct effort to compel the phenomena of voice. This was their idea and understanding of the application of the science of voice to the art of singing. Result, the many muscular, local effort systems of the nineteenth century.

There is, however, at the present day a strong movement in the opposite direction—a movement which, while it is an advance on the ideas of the local effort school, is very much in sympathy with the best ideas of the "Old Italian School." The advanced thought of the profession now seeks to study the art conditions which allow or let the phenomena of voice occur—occur naturally. This is art based upon true science. This the old Italians sought to do, though they knew but little or nothing of the science of voice as we know it to-day.

This study of the true art conditions of voice is directly the opposite of the teachings of the systems which attempt to compel the phenomena of voice. They develop rigidity and muscular effort. This study develops elasticity, flexibility and freedom of action. Hence the removal of all restraint, and spontaneous emotion or self-expression becomes possible, which is the highest aim of the art.

Madame Heiroth's studies are in full sympathy with the advanced thought of the day; in sympathy with the movements which develop elasticity, freedom, spontaneity and flexible strength. They are therefore worthy of serious consideration on the part of teacher and singer.

EDMUND J. MYER.

Rudolf King.

Rudolf King, the well-known pianist and teacher in Kansas City, is now arranging his classes for teachers, who generally come to him for instruction about the beginning of April and remain all the summer. Mr. King has had applications from all parts of the West. One teacher wrote to him from Seattle and another from Spokane, the latter having studied two seasons under Leschetizky in Vienna. Of this last fact Mr. King feels justly proud.

Mrs. Granville Snelling.

Mrs. Granville Snelling, the soprano, is rapidly coming to the front. The New York *Sun* says: "Mrs. Snelling possesses a charming soprano voice of particularly agreeable quality, and she uses it with remarkable finish. Her singing of French songs is especially attractive. Her voice is not only admirably adapted to the lighter coloratura music, but true and strong in its upper notes. Such capable recruits from society will always be welcome on the professional stage."

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LONDON, W., FEBRUARY 24, 1900.

AS it is now generally known that Mr. Schultz-Curtius has arranged with the new Lyceum Company, of which Sir Arthur Sullivan is a director, for a short season of opera there early in the spring, many people have jumped to the conclusion that Mr. Curtius, being Frau Cosima Wagner's agent here, intends producing mainly the master's operas. But such is not the case, for the recent performances of the Carl Rosa Opera Company here have plainly shown that this theatre has not the stage nor orchestral space for adequately performing Wagner's works. And so lighter operas are to be given. Dr. Villiers Stanford's "Shamus O'Brien" will be revived, Humperdinck's "Hänsel and Gretel," several of Mozart's almost unknown works, and others in the lighter German repertory.

The Carl Rosa Opera Company, now on tour in the provinces, are varying the more serious works in their repertory by such works as "Les Cloches de Corneville" or "Rip Van Winkle." Now that Dr. Osmond Carr intends relinquishing grand opera, for he already has the English version of "Siegfried" in rehearsal, under the conductorship of Hamish MacCunn, report states that Dr. Carr has received a very flattering offer to take the entire troupe to the United States for the early part of 1900.

G. H. Betjemann, at one time conductor of the Carl Rosa Company, is retiring from the position of leader of the Covent Garden orchestra.

A bill, to be known as the University Degree act, has been introduced into Parliament, with the object of compelling the holders of degrees of universities other than those of the United Kingdom and Ireland, to state, when using such distinctions, where they were gained. The bill proposes that the penalty for contravening it should be a fine of 40s., and all the costs incurred by the authorities in prosecuting it.

Ben Davies sails for the United States to-morrow week, and returns to us at the end of May.

The Crystal Palace concerts reopen to-morrow, when the novelty will be William Wallace's orchestral piece, "Sister Helen," founded on Rosetti's ballad. Ben Davies will be the vocalist and Herr von Dohnanyi will play Liszt's E flat Concerto.

We are promised for next autumn a series of Sunday concerts on an important scale at Covent Garden.

Father Perosi, of whom it might be said, as Schumann said of Brahms, "Das ist der der kommen musste," will after all not visit this country as expected next month, as, after the termination of his Paris performances, he is needed in Rome to direct in the Sistine Chapel one of his oratorios in the presence of the Pope. And so Don Perosi's first appearance here will probably be at the production of his "Lazarus," at Queen's Hall in May.

"The Lucky Star," at the Savoy Theatre, is going strong. Some fresh music is shortly to be added by Ivan Caryll, which will doubtless, if such aid be needed, carry

it on safely to the autumn, when it will retire in favor of Sir Arthur Sullivan's new opera.

M. Paderewski's return from his successful tour in Russia is anxiously looked forward to. In a fortnight's time he plays at Bournemouth, then at Eastbourne, Norwich and Folkestone. We in London, it would seem, will not hear him before his appearance at Queen's Hall in May.

CONCERTS.

At the last Monday Popular concert the return of Herr Joachim was greeted with a warmth of affection and respect which did one good to witness. The distance separating Joachim from the next best musician-violinist is so vast that it cannot be measured. You might laboriously compare his leading of a given work with that of another great player, and, point by point, make note of the various subtleties of difference; and you might conceivably train an intelligent copyist to reproduce with faithful accuracy the nuances of tone and tempo you have marked. But your labor would be as vain as if you had set Millais to copy a masterpiece of Michael Angelo—the most superb reproduction would not have the effect of the original.

After hearing Joachim in the second movement of Schubert's D minor Quartet, you breathe the fervent hope you may never again hear "Der Tod und das Mädchen" sung except by Joachim and his violin. Rubinstein might, in his best mood, have played it as does Joachim, but there has been no vocalist in this generation who has had the genius to do with that simple fragment of melody what was done with it on Monday last by Joachim. Perhaps one should be glad that Haydn, without Joachim, appears now so seldom in chamber concert programs. When Joachim leads a quartet by Haydn—well, the seventh heaven of music has opened its gates.

Mr. Borwick's playing of his arrangement from Mozart's "Musical Clock Duet" was as near perfection as seems possible in this imperfect world, being aided in his task by a fine Steinway piano. He joined Herr Joachim in the Sonata Amabile, the one in A major. I confess I have heard both these artists play the work so as to give me more pleasure. The tempi of the second movement will perhaps never be settled. Certainly Herr Joachim seems to alter his pace each time he plays this exquisite piece. The vocalist was Miss Louise Dale, whose choice of songs was quite curiously right, inclining one to the belief that after all it may be as well to include songs in a program of quartet music. Miss Dale has the freshness of voice, the requisite ingeniousness of style and sufficient vocal art for the "Junge Nonne." Nervousness may have accounted for an occasional defect in her intonation, and if she made more use of the power of tone color she would have improved her rendering of the song. Schumann's "Mondnacht" and Schubert's "Hark,

Hark, the Lark!" make less demands on the singer than the "Junge Nonne," and in these Miss Dale was completely successful.

At the Saturday Popular concert Herr Kruse led, and Herr von Dohnanyi repeated the performance of Schumann's piano Sonata in F minor, previously discussed; also taking part in Brahms' C minor trio. It must be admitted that as yet he is not so satisfactory in concerted music as when he plays solos. Gregory Hast was the vocalist, making his chief success in Brahms' "Mainacht."

Mr. Schultz-Curtius once more devoted his evening to chamber music for wind instruments. Mr. Fransells, besides introducing the Caprice upon Danish and Russian airs, which is not unknown here as a successful example of M. Saint-Saëns' cleverness rather than of his inspiration, gave a hearing to the Quintet for flute, clarinet, horn, bassoon and piano, by a Mr. Edmonstone Duncan. It was received with marked attention and interest, being clearly a work of much constructive merit. Herr Elderhorst devoted his program to modern French music at his last concert, giving Saint-Saëns' "Concertstück" for violin, a piano trio by the late M. Godard, and the Sonata for piano and violin, played in London shortly before Christmas by Miss Katie Goodson and M. Marsick.

Mr. Schultz-Curtius announces a break in his series of club concerts at Prince's, and they will not be resumed until April 12. Tchaikowsky's String Quartet in B flat minor, op. 30, opened the last program, played by Mr. Gompertz and his associates. There are moments of beauty in this quartet, but as a whole it is an exasperating mixture of beauty and ugliness; sometimes the ugliness is almost comic. The andante with which it sets out is reasonable and not without charm. Presently the music transports the listener into a milieu that is sufficiently disagreeable. You are reminded of a knot of tiresome uninteresting people, chattering at the top of their voices, with nothing worth saying, their tones occasionally rising to a foolish, futile anger. The conversation is certainly brisk and animated; indeed the whole quartet is instinct with life; but it is not, if the scherzo be excepted, an attractive kind of life that is represented. Much pleasanter are the garrulous folk whom we hear in the scherzo. They are young, and wilful, and winsome, quarreling away in high good humor, with a petulance of which no one could disapprove. The andante deserves its title of "Funebre doloroso."

I was reminded during its progress of George Eliot's description of a "fashionably dressed female in tears," and could summon up no sympathy with the lugubrious scene. Finally, we have an allegro risoluto, which brought back the busy talkers. Now they have made up their minds what to say, and insist on saying it whether listened to or

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not. I was relieved when the quartet was over, but in justice to its interpreters it ought to be said that rarely has the singular gift of ensemble playing, so conspicuous in the Gompertz Quartet, been so brilliantly displayed. Mendelssohn's Variations and Scherzo for strings and Brahms' magnificent Quintet, op. 3, were beautifully played, the latter with the aid of Ernest Thomlinson. Mrs. Hutchinson sang songs by Dvorák, Wagner, Brahms, Legrenzi, Martini and Maud V. White. The Dvorák "Wird doch die Liebe," one of his very loveliest, was sung with particularly fine feeling, and the rest were all marked by that nobility of style which makes Mrs. Hutchinson so individual and unique a singer.

Herr Elderhorst's concerts are growing in favor. Last Wednesday Mendelssohn's Octet was performed by MM. Elderhorst, Kornfeld, Marchand, Nemes, Hobday, Shelton, Whitehouse and Parker. The ensemble of this "small string orchestra" was distinctly good. The scherzo was scarcely light enough, but the presto went capitally. Thoroughly satisfactory was the rendering of Beethoven's Piano Trio in D major, op. 70. Miss Fanny Davies was vigorous and thoughtful as ever in Schumann's "Etudes Symphoniques," refusing an unmistakable encore. Miss Agnes Witting sang songs by Franz.

At the Saturday popular concert Herr Joachim led, of course, incomparably, Mendelssohn's Quintet in B minor, joining Miss Davies in Beethoven's seldom heard Sonata in A major, while Miss Davies and Herr Becker played Brahms' violoncello and piano Sonata in E minor, which is beautiful, but not quite to be ranked among the writer's greatest works. It bears traces of effort rather than spontaneity, and the intimate resemblances between the second subject of the first movement and one of the early ballades is too marked not to suggest a failure of fresh inspiration. Mrs. Helen Trust was the vocalist.

At the Monday Popular Concert the C major Rasoumowsky Quartet, the Romance in F of Beethoven, the Piano Trio in B major of Brahms and Schumann's Sonata for piano in G were given. This last was played with much brilliance by Herr Schonberger. The Rondo, more fatiguing even to the player than to the listener, was rushed through with unflagging spirit and accuracy. In the Trio Herr Schonberger discounted the effect made by some admirably delicate playing by occasional exaggeration of both tone and time, and his reading of the magnificent Trio to the Scherzo was not in accordance with the composer's direction. A newcomer, Mlle. St. André, made an excellent début in Massenet's "Marie Madeleine," but her fine voice and evident experience were less agreeably exhibited in Schubert's "Liebesbotschaft."

Though a very scanty audience attended the concert given at Queen's Hall Ash Wednesday afternoon, it proved attentive and appreciative of the efforts of all who took part in Dvorák's "Stabat Mater" and Mendelssohn's "Hymn of Praise." In the former work the honors were carried off by Miss Hilda Wilson, whose very beautiful rendering of the "Inflammatus" was marked by her customary dignity and artistic repose. Next in merit was the basso Daniel Price, the possessor of good legato sostenuto and enunciation. What he especially needs is forwardness of tone, improved coloring and a modification of his heaviness of style; despite his faults he insures to his listeners a feeling of security. Hirwen Jones sang with feeling and taste, but with difficulty of production in the upper register, while Mme. Marie Duma rendered her part with perhaps less effort than is her wont. The strenuous efforts of the conductor, George Riseley, were well rewarded by the work of the orchestra, which cannot be said of the chorus, who are still much below what Mr. Riseley strove to make them.

At Albert Hall on the same evening the attraction of Gounod's "Redemption" and a cast composed of Mmes. Esther Palliser, Maggie Purvis, Emma d'Egremont and Messrs. Ben Davies, Daniel Price and Santley brought a crowded audience. Miss Palliser was in one of her surprise moods, singing delightfully, and electrifying her audience with the "From Thy Love as a Father," for which an encore was demanded but refused. Ben Davies also was in splendid voice, and could hardly have acquitted himself better unless in the matter of his pianissimos. The faults of Daniel Price were chiefly those of interpretation. The gradual working to a climax in "Then with Words They Blasphemed Him" was missed; also the crescendo in "The Two Thieves," and of the exquisite little bit full of possibilities, following the "Into Thy Hands I Commend My Spirit," he made nothing. For solemnity he is frequently sepulchral, to be attributed to the above-mentioned heaviness of style. Mr. Santley in the music of the Saviour was by no means behind his fellow workers, while the chorus, with the ease of familiarity and the pride of a unique reputation, sang as only they can.

SANS PEUR.

Music in Dresden.

DRESDEN LUTTICHOW STR.
JANUARY 26, 1899.

CONCERTS IN DRESDEN.

THE first concert I attended in Dresden was, curiously, to meet one of our Viennese-Americans, Miss Edith Walker, on the stage of the Gewerbehause, at the first "Popular Philharmonic" concert given under the direction of the "Royal Music Director," H. Trenkler.

I was intending in this letter to give you a sketch of the famous teacher and artist, Fraulein Orgeni, but as she has begged me to wait before hearing her pupils, I cannot do better than to send an account of one of her best known pupils—as also, I believe, a pupil of the Royal Conservatory in Dresden, from Vienna.

Miss Walker left Vienna at the close of last season for Marienbad to recuperate her spent forces in the exacting operatic routine of work so trying to most singers, but has returned in excellent condition, her voice as fresh as ever. She showed her particular adaptability for concert singing in this appearance, for whatever she may lack in dramatic instinct of action and absorption in operatic roles, she sings in concert with every required dramatic power.

The aria from Lachner's "Catharina Cornaro," with orchestra, was a finely sustained effort throughout, displaying all her fine qualities of voice and method at their best. The Lieder, "Herzeleid," "Erstes Begegnen," "Neue Liebe," from Goldmark, Grieg and Rubinstein, respectively, were most appreciatingly and tenderly presented. For Schubert's "Allmacht" Miss Walker's fine, resonant organ, with deep, full, round, well sustained tones, is admirably suited. She closed the program with this selection and was warmly called out repeatedly, giving several encores.

Another important appearance at this concert was Mlle. Sophie Jaffé, from Paris, a violinist now deservedly prominent in the concert world. She is a genuine artist and gave the popular E minor Mendelssohn Concerto, the Chopin Wilhelmj Nocturne and F. Ries' "Moto Perpetuo," with extraordinary musical feeling, showing great scholarly refinement, both in conception and execution.

Mlle. Jaffé possesses a very superior instrument and most commendable qualities as a violinist, presumably of the French school, which are not far from making her "great," if not already so. Trenkler is an intelligent and musicianly leader, with very evident qualifications for his

position, but his orchestra has great room for improvement, and with whatever promise for growth it may now present, it can at present only be classed as second rate. They gave very creditably two selections, "Die Weihe des Hems" of Beethoven and Massenet's "Meditation," from the opera "Thais," for orchestra.

In the second Popular Philharmonic that delicious little artist, Marcella Pregi, of whom I have already written in Vienna, and Miss Anna Haasters, a most promising and gifted pianist of extraordinarily attractive personality, and of whom Miss Ingman will write you further, assisted. But I have some fault to find with the pianos here, and that is that the mechanism is not all it should be in all respects or the tone would certainly carry better. A pianissimo is scarcely audible a few yards away in the Gewerbehause, especially where the acoustics are bad.

In Marcella Pregi's program was a beautiful poem of that subtle and suggestive, not to say weird, poet, Catulle Mendes, for which Alfred Bruneau wrote the music.

There was so much of exquisite art in the words, the music and the witching little songstress that, as I have never heard this before nor seen it in any program, I give it below for the benefit of artists and programs in general.

Je m'en vais par les chemins, lrelin,
Et la plaine;
Dans mon sac, j'ai du pain blanc, lrelin,
Et trois écus dans ma poche.
J'ai dans mon cœur fleuri,
Chante rossignol, chante si je ris,
J'ai dans mon cœur joli, lrelin.
Ma mie!
Un pauvre sur le chemin, lrelin,
Un pauvre homme;
M'a demandé mon pain blanc, lrelin,
L'pauvre, prends toute la miche!
J'ai dans mon cœur fleuri,
Chante rossignol, si je ris,
J'ai dans mon cœur joli, lrelin.
Ma mie!
Un voleur sur le chemin, lrelin,
Dans ma poche.
M'a volé mes trois écus, lrelin,
Voleur! prends la poche aussi!
J'ai dans mon cœur joli, lrelin.
Ma mie!
Je m'en vais mourir de baim, lrelin,
Dans la plaine,
Plus de pain blanc ni d'écus, lrelin,
Mais qu'importe si toujours,
J'ai dans mon cœur pleurant,
Chante rossignol, chante en soupirant,
J'ai dans mon cœur mourant, lrelin.
Ma mie!

An English cousin of ours, if not an American, is an old resident of Dresden, teaches in the conservatory and is a well-known figure in the concert halls, Percy Sherwood, adding himself to the list of famous musicians of that name in America.

Sherwood is also a graduate of the conservatory here, and composes interestingly. He gave a concert in the Musenhause in the early part of the season, playing some of his own compositions, namely, a sonata in D minor for piano and cello and two soli for cello with piano accompaniment.

Herr Johannes Smith, "furstl. lippe'chen kemmer virtuoso," was the 'cellist on this occasion. These two 'cello selections showed much beauty of romantic conception, but there seemed a decided lack of unity and proportion in the sonata. While Mr. Sherwood is evidently of a thoughtful, musicianly mind, his playing favors too much of the academic; his touch is often hard and sharp, sometimes lacking all limpid carrying tone.

These are faults easily remedied by a proper method of developing touch, and this Mr. Sherwood could cultivate

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with great advantage to himself. Mr. Sherwood seemingly ignores the great advance made in later years in the development of great modern pianism. His playing, however, of the Brahms E minor Scherzo was by far the best number of the program, showing a most practical and intimate acquaintance with the keyboard, and that in a composition of Brahms, who is never "claviermässig." Herr Smith's tone technic and interpretation were commendable, but his style and personality lack virility.

I did not attend the concert of the famous Petri Quartet—Petri you may know is concertmeister in the court opera—but hope to do so at some one of their chamber music evenings, which are given several times during the season.

I heard Petri to no great advantage to himself in a Grieg evening given by another well-known Dresden pianist, who, I understand, has many American pupils, Emil Kronke. I fear this pet of the Dresden public, i. e., Petri, was not in his usual good form, as he scratched badly in the first part of the Grieg F minor Sonata and interpreted for the most part very indifferently with almost no musical feeling whatever. But in the G major Sonata he warmed more to his subject, and his audience warmed, too, in proportion. I was told by all that Petri was not in his best form that night, so reserve further comment until I have further opportunity of listening to him.

What induced Frau Egge Svendsen to appear at this concert in such very bad voice is difficult to understand. She has a most spirituelle, poetic "Wesen" apparently and evidently much musical feeling; but she did not that night, at least, produce a single pure or clear tone. I judge her voice to be a natural contralto, with no very wide compass to begin with, but she sang soprano songs (for the most part) from Grieg. If she was suffering from hoarseness or a bad cold she should have in justice to herself declined to make her first appearance in Dresden under such unfavorable circumstances.

This seemed a particularly unfortunate evening on all sides. It was a mistake to give the beautiful C minor Fantaisie of Mozart, spoiled as it is by the accompaniment of a second piano by Grieg, and a greater mistake of Grieg's in the first place. Mozart has nothing if it is not the delicate beauty of simplicity, and this Grieg's second piano manages to rob him of in this fantasia. Better let Mozart alone, Herr Grieg.

Herr Emil Kronke did some brilliant work in bravura style, but has not the tenderness for the smaller poetical lyrical effusions of Grieg's Norwegian genre.

The theme in the "Hochzeitstag auf Trolldhaugen" seems decidedly borrowed, but I racked my brain in vain to remember where I have heard it. It was given for the first time for two pianos, Herr Walter Bachmann presiding. He is a representative pupil of Director Krautz (the lately deceased director of the Royal Conservatory), and has a most pleasing touch and style, but this selection was childish and more suited for two immature schoolgirls than for full-fledged pianists. I greatly admire Grieg's compositions as a whole, but the two aforementioned form a grand exception.

Kronke is evidently a favorite in Dresden, and was well received. On the State fast day on November 16, Verdi's great Requiem was sung at the Drei König's Kirche. This requiem, if I mistake not, was composed in 1873, in memory of the death of Manzoni, the poet, and performed for the first time in Mailand in 1874.

It was given by the Robert Schumann Singakademie and the Neustädter Choral Association, under the direction of Herr Baumfelder. Louisa Salerina was soprano soloist, Charlotte Huhn the alto, Eduard Mann, tenor, Emil Piehler bass. I consider it a rare good fortune to have heard this Requiem so well given. While Verdi has been severely denounced by critics, especially Dr. Hans von Bülow, for the faults they have found in this composition (someone having a keen eye for parallel fifths, I suppose, found two "mistakes" (?) in the parts of progression), while its highly dramatic style, its richness of melody declared only fit for opera, has been unfavorably contrasted with the works of Palestrina, Bach and Händel, i. e., the strict and pure fugal style of old polyphony, still it remains

to-day a testimony to the grandeur of Verdi's mind—yes, conscience, too, to write as he felt, and to make his Requiem a testimony to the simple fact—a fact which Händel recognized, even in writing his "Messiah," that the people feel a greater religious fervor in singing in all religious music that which is already popular to their ears. Palestrina knew this when he chose the best known Madrigals for some of his themes.

But this has already been discussed too much, is too old a theme for musical polemics to need elaboration here. Enough to say that I went and heard for myself, and I speak only for myself, when I say there is not too much drama in this composition for the great dramatic themes of Life and Death, of the Incarnation in the God-Man of the great tragedy on Cavalry and the final great Day of Wrath, of Retribution, when all the great tragedies of injustice and wrong are to be righted, and the greatest tragedy of all the world's woes—Sin—is to be punished or forgiven, all of which is directly or indirectly implied in the great Requiem Mass. Sweet, rich and full beyond all expression are some of the unspeakably beautiful soli in this Requiem, and the greatest or one of the greatest dramatic climaxes I have ever heard is reached in the chorus of the "Dies Irae," where voices and orchestra descend in chromatic intervals, forming the most soul stirring and heart-rending cries of woe, wailing and lamentations imaginable.

The orchestra and their leader did masterly work. The alto possesses a fine, rich organ of extraordinary timbre. The soprano, also, except in the very high notes, when the tones were sharp and metallic, lacking in resonance. But, as a whole, the Singakademie should be thanked and congratulated for this noble performance, and in my humble estimation, Verdi's work justifies itself.

Eugen Gura gave two concerts here. I have written of him so often that I will leave this for Miss Ingman to describe. Lehmann also gave a concert here, which I did not attend. I regret to say that the two chamber music evenings of the Quartet Rappoldi, another concertmeister in the court opera, were reported "aus verkauft," but I have been promised seats for their next evenings in February and March. This well-known Dresden quartet consists of performers in the great Dresden Orchestra, i. e., the "Opern Capelle," and are Rappoldi (generally assisted by his wife Frau Rappoldi Kahrer), Blumer Remmele, and Grütz-macher who is first 'cellist in the "Capelle."

JANUARY 24, 1890.

Camilla Landi, in some respects the brightest gem in all the diadem of modern concert singers, appeared here for the first time before a Dresden public.

I believe THE MUSICAL COURIER thus far has been the only paper to carry news of this by far the most significant appearance on the concert stage in late years to America.

One feels at a loss to know which to commend the most, her bel canto, her coloratura, or the voice itself, with its wonderful compass, its velvety timbre and rich, deep coloring. Of course it is after all the voice itself that is the phenomenal rarity, but more than all, with Camilla Landi, it is the soul of a rarely attractive individuality, which causes her hearers to hang on every tone, every exquisite nuance, every beautiful, noble thought of poet or musician which her wonderful art knows so well to convey. Such a singer might be classed with the Jenny Linds, and the Alice Barbis, and the latter be proud to claim her as "entre eux." She claims always the same verdict, she celebrates everywhere the same triumphs, whether at Leipzig in the Gewandhaus with Nikisch, or in Vienna, where concert after concert was sold out, or in Luzerne, where the crowd and congratulations were almost dangerous to life.

The daintiness, the delicacy and refinement, yet without the fidelity to character in portrayal, by little suggestions of gesture, by facial expression, by every telling silver-winged glance with which she brings the dramatics of the stage to her support, were never better illustrated than in the "Habanera" from "Carmen," which she sang as one of many encores. Not one in a thousand—no, nor in a million—would have done this without offending the finer sense of the colder, more conventional concert "manner," which is generally a requirement *de rigueur* of the concert stage. How *witchingly* dainty was this in the "Trois Bergerettes," "Nanny," of "Chansons of the Seventeenth Century!" How noble, how grand the Largo of Händel! in striking contrast, too.

Miss Augusta Cottlow assisted at this concert. I went with much curiosity to hear this young American, so successful according to reports in Berlin. Whether it was the piano, or Miss Cottlow's delicate wrists and undeveloped fingers and tone, not one half the passage work "carried," so to speak, and the famous E major Polonaise of Liszt was far beyond her plainly undeveloped strength and force. This may have been the fault of a hard Bechstein piano, but I am obliged to be honest and record the plain facts as above. Miss Cottlow needs ten years' study at this rate to prepare for a concert pianist. She might do it in two or three years were she to take up the St. Petersburg Conservatory method à la Rubinstein, Esipoff or Leschetizky, et al. For I have seen and heard of children with smallest hands, more delicate fingers and tiny, tiny wrists bring out as much tone, volume and force with ease as many a full grown man has done who were educated in this school.

If Miss Cottlow were brought out as a clever young pupil of some teacher or school at an "exhibition" concert, she would pass as a "pretty player," but not a concert pianist. Whatever Miss Cottlow's powers of expansion and development may be, I recommend her to go to St. Petersburg and study with Esipoff, if she is opposed to Vienna and "Leschetizkyism." Miss Cottlow's conspicuously labored efforts in the Liszt Polonaise made one feel "tired." Not one half of the arpeggio work in the Chopin F major Ballade was audible, and the whole of her work bore a perfunctory character.

If her eye should ever fall on this I hope she will love and thank me for my candor and honesty of opinion at least. Miss Cottlow has such a charming, pleasing "natural" it makes one wish to say the most complimentary things to her and to hope with all one's heart for a fuller development of whatever powers she possesses.

We have an American pianist here, Mr. Fairbanks, who comes up to these requirements more than any other pianist I know, excepting Sauer, Paderewski, D'Albert, &c. He is a pupil of Carl Sasnov, of Frankfurt formerly, and he, too, studied with Rubinstein. With a little attention to detail and exact rhythm—that rhythm that detects the loss of a sixteenth part of a sixteenth note—Mr. Fairbanks could easily pose as one of the few great pianists of the day. His tone and touch are crisp, clear, singing and voluminous.

His style is bold, with a grand sort of elevated indifference and with great fire in the bravura playing. He needs to cultivate tenderness and expressiveness: in other words he gives one the impression that he has cultivated his magnificent head at the expense of the heart—not by any means that heart is lacking, only that it has been a little slighted. Mr. Fairbanks appears to have tremendous resources well husbanded, and certainly a virtuosity that compels admiration and astonishment.

Mr. Fairbanks' American birth does him proud. All this I observed at a benefit concert given for young Mr.

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Henderson, the tenor, of whom I made some mention in my last letter, and for whom Mr. Fairbanks consented to play. The former is also an American, the possessor of a fine and powerful tenor voice, which he is cultivating at the Royal Conservatory, under Mr. Iffert's instruction. His selections were:

Recitative and aria from Jephtha.....Händel
Du bist wie eine Blume.....Schumann
Wenn ich deine Augen seh.....Schumann
Winterlied.....Von Koss
Oh, Fair and Sweet and Holy.....Cantor
All in a Binze Are the Skies.....Rubinstein

Mr. Henderson responded to an enthusiastic encore with "My Heart's in the Highlands"! There is no doubt as to the beauty of Mr. Henderson's voice and the excellency of his method in producing tone. As he is studying and does not pose for a finished artist there is room for the development of style, finish and elegance. Although spirituality of the individual is generally innate, I believe it can be cultivated, for as a man thinketh it in his heart so is he. That is, control thought and direct aspiration, and we have the spiritual man. Nothing elevates the artist nor directs his career so nobly on higher planes than spirituality, per se. It is not necessary to confound always spirituality with religion, though the latter is inseparable from the former. Thus, we have seen spiritual men without formal religion at least. We have even seen spiritual characters, whose lives are not altogether above reproach, as, for instance, Chopin, Liszt, Gounod, &c., but the true "piete" is evident, and it is remarkable that only spiritual artists ever attain a high mark in art; and still more remarkable that the greatest artists the world has ever seen have been ever religious men, as I have often pointed out before; witness Bach, Beethoven, Brahms, &c. (even Wagner's highest greatness lies in that "Religioses Gefühl" which characterizes his greatest works, and which has been the theme of critics and biographers), for religion is ever the best school for spirituality—and music is, after all, only "a mysterious, unfathomable speech, which leads us to the verge of the Infinite and lets us gaze on that." I had no idea of preaching such a lengthy sermon as the foregoing when I began to speak of Mr. Henderson's concert but I have seen so many young artists going wide of the mark for this very lack that I can never emphasize enough its importance.

Mr. Henderson was assisted by one of the most impressive and gifted violinists I have had the pleasure of hearing for a long time, and evidently largely endowed with the subject of the foregoing homily. I cannot long forget the Nocturne of Chopin and the plaintive, passionate Ballade (with polonaise) of Vieuxtemps which Herr Swerowsky, of the famous Petri Quartet and also member of the Court Opera Capella, gave in tones so long drawn out with haunting sweetness and pain, with so much depth of musical expression and so much musicianly violin art that it made a profound impression and constituted a prominent feature of the evening. Herr Swerowsky belongs in the first rank of artists.

Miss Rose McGrew, apparently an English young lady, gave a very kindly and acceptable assistance in an aria from "Puritani" and delicious lyric songs from Schumann and Weber. Miss McGrew has a well cultivated voice and coloratura and many commendable artistic qualities as a singer, as well as a pleasing art of interpretation and winning personality. Speaking of violinists reminds me of Sarasate's concert here.

The great master did not have the best support from the orchestra of the Gewerbe house, which, as I have pointed out, is only second rate. The first part of the Bruch G minor Concerto was weak and far below the high attainments of this great artist, but he soon triumphed above the orchestra and concluded with great glory. Words, space and time fail me to adequately describe Sarasate's playing at this concert, whether in that andante and caprice of Guiraud or in the still finer encore after this number of the "Serenade Andalouse," or the Romanze of Svendsen, or the "Jota de San Fermin" by Sarasate himself.

As the people refused to leave the house encores fol-

lowed galore, in which was the ever beloved Nocturne of Chopin, in E flat, several of Sarasate's compositions, the Gipsy Melodies and also a selection from Bach. It may not be known generally that Sarasate is the happy possessor of two Stradivarius violins, one of which has a remarkable history. He has lately given six charity concerts in Spain, where large sums were contributed.

To praise Sarasate is to paint the rainbow and to gild the sunbeam, so I do not need to dwell on his violin qualities here, but that much of his success lies in the great magnetism of his rare individuality is without doubt. That magnificent head, luminous, lustrous eyes, the dignity of his now beautiful gray hair, his noble bearing, bespeaking his noble birth, all show that his rare gifts are the possession of quite as rare a personality. He appears to have the faculty of including a whole audience individually in one bow.

Two other concerts I attended here were by Dresden artists, namely Frau Mary Krebs and Fraulein Hedwig Meyer, should receive attention.

Frau Krebs is court pianist, and well she deserves the title. She is now about fifty, I should say, and presents a noble, almost regal, style à la Maria Theresa, and plays accordingly. She secured the services of Herr Remmele for viola, and, it being the occasion of Rubinstein's birthday anniversary, they played the Sonata in F minor for piano and viola, which it is said Herr Remmele played with the master himself.

The first movement of this sonata is almost wholly devoid of interest, but the allegro and andante are most inspiring and were admirably performed by both artists. Frau Krebs is in almost every respect an admirable pianist and I was told she was in her best form that night. Many selections from Rubinstein were on her program, among them the brilliant etude for the left hand, which was brilliantly executed. Frau Krebs was assisted by Fraulein Brann from Berlin, who sang intelligently with all desirable musical expression, but her method and resonance are far from commendable.

Hedwig Meyer gave an entire Beethoven program, closing with op. 110 and 111, which were by far the best rendered. Thoroughly artistic and altogether praiseworthy is the work of this young artist, and she called out warm appreciation from a sympathetic audience. The only fault, and that not pronounced, was a lack of tone and "klang" in the passage work and sometimes in carrying melody. This is something so often noticeable in Dresden concerts that I am surprised it is not generally remarked. But I am informed that the Bechstein piano sometimes has a stiff, unyielding action, which accounts for some of it. Miss Meyer's fine artistic conception and her intimate understanding of these works of Beethoven entitle her to the highest praise for the admirable execution of a very trying program.

Last, not least, in this long recital of Dresden concerts was the performance of the pupils of the Royal Conservatory on the fortieth anniversary of Prince George's protectorate, when His Royal Highness was present. This was a select affair, and cards were issued only as invitations, all going in full dress. Pupils of Orgeni, Rappoldi, Grützmaker, Kotzebue, Sievert, Remmele, Sherwood, Iffert, Bauer and Kötzschke took part.

Among the students were Miss Balz, a violinist from the class of Rappoldi, who is a prize pupil of the conservatory, and is another of our English cousins in Dresden who has distinguished herself. She played in a B major Trio of Rubinstein for piano, violin and 'cello admirably well. Frl. Siegrist, a pupil of Orgenie, sang first soprano in Lachner's "Abendfeier Terzett" for two sopranos and alto. This was also excellent, one of the best selections on the program, showing praiseworthy work.

The most interesting feature of the evening from one aspect was the Sonata di Camera (chamber sonata) of C. P. E. Bach for cembalo and two violins. (It may be remembered that Philip Emmanuel Bach was court cembalist to Frederick the Great.) Herr Albert Fuchs, a teacher of the conservatory, is the possessor of a very beau-

tiful cembalo, which was put upon the stage, and upon which Herr Fuchs accompanied the two violins, which were also his possession, one being a Guarnerius (Cremona, 1673), the other (second violin) a Raffaelo Nella (Brescia End, 1600). The cembalo, a Kieffugel, is a Joannes Baptista Giusta, lucensis (Florence) of 1681.

It was naturally a novelty to hear the cembalo played, and most interesting; it carried one back involuntarily to the time when Philip Emmanuel quaked in his boots and checked his rising temper when he was obliged to accompany the bad flute playing of Frederick! A young American lad from Chicago, Herr Pohl, played the second violin. Thus the two ages bowed to one another, the old and the new, Young America and Old Italy! These boys, who are both very young (the first violin was Herr Bernold), did themselves much credit, and Herr Fuchs' playing of the 'cello (class of Grützmaker, Fraulein Bechert's myself very musical and pleasing. I cannot carry your readers through all this long program; suffice it to say that all did good work, especially Herr Schilbach's playing of the 'cello (class of Grützmaker, Fraulein Bechert's soprano song (class of Frl. Kotzebue), and young Herr Kaiser's playing of the C major "Russian Carnival" for flute.

The program concluded with the fine chorus singing of the Conservatory, which I fully described in my last letter, the selections being "Des Nachts," Krautz; "Exultate Deo," Scariatti.

All the admirable qualities for which this chorus singing is so justly noted were fully sustained, and these selections were most enjoyable, quite above any works of dilettantism. Herr Hesel directed.

The salon of the conservatory was highly and appropriately decorated for the occasion. Prince George remained after the close, and conversed amably with the artists and teachers to whom he was presented, congratulating all on their work. He was cheered on leaving the salon. The "Franziskus" of Linel was given here in the Exhibition Building under the direction of Herr Hesel. The soloists were Gudehus, Frl. Brauer from Bremen; Ludwig Strakosch from Wiesbaden, and Frl. M. Dietel.

Herr Kiser gave a piano recital, which I unfortunately could not attend, but his marked individuality and masterly renderings I understand are winning him a very high place among pianists.

Miss Ingman has written you of Frau Stern's most brilliant concert here, assisted by Petri, all in magnificent form I hear.

Two Americans make Dresden happy and proud to be their place of residence, to wit: Mr. Locke Richardson, the brilliant Shakespearean reader, who gave a reading at the rectory of St. John's (Rev. Mr. Caskey, American rector) from Dickens' "Christmas Carol," to a highly appreciative and enthusiastic audience, and who is soon to give a series of readings in the Hotel of the Europäischer Hof, from "King Lear," and further readings from Shakespeare, the Bible and Browning; and Jerome K. Jerome, who is idling his time away here giving the happy circle of his acquaintance and occasionally an American audience the benefit of his idle thoughts. I hear he gave a reading or lecture not long since.

In connection with Mr. Henderson's concert I should have stated that Rev. and Mrs. Caskey opened the church parlors in their beautiful rectory for the "benefit" of the young student artist who renders valuable aid in St. John's choir.

I hope to contribute a series of articles on Dresden Music and Art, as follows: "Dresden Opera," "Dresden as a School Room." An article on "Orgeni and Her Pupils" will be the first under this head, "Dresden as an Art Centre."

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Music in Italy.

ITALIAN BRANCH OFFICE,
5 VIA RONDINELLI, P. P.,
FLORENCE, Italy, February 4, 1899.

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MASCAGNI'S new opera "Iris" has now reached its sixth performance at the Teatro alla Scala, Milan, but its success cannot be said to have been so pronounced as was to have been anticipated from the triumphal performances at the Teatro Costanzi, Rome.

In fact, much opposition has been evidenced both by the various audiences at the Scala and by the journalists throughout Italy. Of course this unfavorable feeling is in the minority, but it is sufficient to demonstrate that this new opera of Mascagni is not unanimously approved.

Mascagni is undoubtedly a composer of fertile imagination, is skilled in orchestral effects, and possesses force and virility of design, but what he seems to lack for the present is the power to form the product of these varied gifts in a harmonious and symmetrical whole, and this seems to be the fault with this last offspring of his richly endowed musical mind. "Iris" contains some pages of symphonic orchestral writing of a magnificence and wealth of tone color simply and truly admirable; it also contains some pages of vocal writing which can but be termed commonplace. Mascagni has been called the founder of a school, and I really believe that this flattering appellation has turned his inventive genius from its natural channel; he seems to be in constant search for the originalities with which to keep good his hold on the title, thuswise disturbing his natural bent or inclination. "Iris" has achieved a certain success, but is it that success which causes an opera to be retained in repertory for any length of time?

Umberto Giordano's "Fedora," the other musical novelty of the season, has been produced in the Teatro Pagliano, Florence, several times during the past few days, and I have thus been able to renew the acquaintance I made with it on the occasion of its first representation in Milan. And this renewed acquaintance but compels the contrast of the ideals of these two young Italian composers as illustrated in their latest works—Mascagni in his endeavor to attain the sublime, Giordano in his eminently successful effort to attain the commonplace. "Fedora," however, is not an opera, or rather lyric drama, to be cast disdainfully aside. The composer has taken a most dramatic episode of modern society life and woven about it a musical commentary which diverts, though it may not instruct. As a musical edifice "Fedora" is probably weak and fragile; as a fusion of drama and music it is undoubtedly a pleasing work and will probably attain popularity. In his "Andrea Chenier" Giordano demonstrated a certain facility of dramatic expression and also melodic invention, and it seems indeed a pity that he should be contented with following the ethics of this ultra-realistic school. "Fedora" seems to me to have been created to serve a commercial end, to please the multitude, and not, as should be the case, to voice the artistic instinct of its musical creator. Notwithstanding these objections it is very probable that the work is destined to general success, for while not being a musical composition of any great weight it is nevertheless cleverly constructed, evidences some genial thought, and in fact diverts in an agreeable, not too intellectual way.

The present field of Italian operatic composition presents an interesting problem which only the future can solve—the ultimate supremacy of the several composers who are working with might and main. Don Perosi has announced his intention of entering the competition, and from what he has already done it would seem that he should outdistance some if not all of his competitors. Then there are Mas-

cagni, Puccini, Leoncavallo, Giordano and Franchetti, all of whom have demonstrated a certain amount of capacity for melodramatic writing.

* * *

In an article entitled "Onore a Bellini," one of the leading theatrical journals of Milan inveighs most bitterly and not without some justice at the bigotry which many of the lovers of the Wagner music dramas evidence in championing the cause of the Bayreuth master. Here is one of the least violent passages:

"If it treats only of admiring Wagner, without hostilely attacking the modern composers nor defaming the old masters, we are also Wagnerians. But if—to go into ecstasies before the Tristans, Siegfrieds, Siegmunds and the Beckmessers—it is necessary to abjure all that was created before this in the olden times, or which is created by contempo-



ORESTE BIMBONI.

raries, we rebel with all the force of our indignant mind and cry aloud, 'Vade retro, Satana!'"

As a further argument the article contains the following letter addressed to Angelo Mascheroni after a performance of the "Puritani," directed by him at the Argentina, Rome, by Maestro G. Tebaldini, director of the Royal Conservatory of Music, Parma:

"EGREGIO SIGNOR MAESTRO—I thank you for the pleasure afforded me in hearing the 'Puritani' concerted and directed by yourself with such care and elevated artistic respect. For we young men, tormented and nearly habituated to the elaborations of the pseudo-Wagnerians, or to the charlatanism for which I will not attempt to find an adjective, this scrupulously ideal resurrection of the Bellinian opera is not a pleasure but an ecstasy.

"I confess that the other evening was the first time that the opportunity was presented me to hear Bellini rendered as respect and dignity should always impose. There is everything to be done in this respect, for it is a prejudice of the moderns that with these old operas it is permissible to take all the confidences possible and imaginary. How unbecoming; what an error!

"Thanks, egregious master, for the artistic delectation afforded me. I, who formerly was an assiduous at Bayreuth, near to feticismo, would never have thought to re-

main ecstatic at the Rondo of the 'Puritani.' Oh! long live Italy, per Bacco! Not, however, for those noisy ones who confound art with any species whatsoever of commerce.

"Your devoted

G. TEBALDINI."

ROMA, January 24, 1899.

"Il trillo del Diavolo," new opera in three acts, book by Ugo Fleres, music by Stanislao Falchi, was produced Monday, January 30, at the Teatro Argentina, Rome, and from a resumé of the criticisms would seem to have earned a well merited success. A description of the drama was given in my last letter. It was then entitled "Tartini," but before the first representation the title was changed to the above. As the opera would seem to well merit record I give a condensed report of it gathered from authoritative sources. The parts are arranged as follows: Zuana, Elvira Lorini; Abbate Ardeglio, Adele Borghi; Tartini, Giuseppe Borgatti; Giorgio Faliero, Ignazio Tabnyo. Director, Edouardo Mascheroni.

The first applause burst forth after the violinata of Tartini, accompanied at the piano by Zuana, and seemed rather to be due to the executants, to the violinist Tito Monachesi particularly, than to the music. Instead, it is in this violinata of the antique style ingeniously woven upon the gossip of the guests on the terrace which reveals immediately the ingenuity and skill of the master. The music here is like a delicate and secure chiseling, where it would be difficult for the most scrupulous observer to find one particular or accessory out of place. The duet between Tartini and Zuana follows with the compliments and first declarations of affection, while Faliero begins to evidence the first pangs of jealousy, and in its entirety results in a piece of sobriety and full of effect. The serenade, executed by men and women in the gondola, and which forms the background of the action without being very original, is nevertheless full of sentiment, and in perfect accord with the Venetian ambient. An orchestra in the parlor accentuates a minuet, the dames and cavaliers re-enter the salon, and the large glass paneled folding doors are closed. Tartini, left alone, sings the romanza:

Dio qual notte stupenda!

vibrant with passion, and which will undoubtedly become popular. The interruption of Ardelio, which, from the opening of the glass doors, bring a wave of the soft harmony of the minuet, is of surprising effect. After the brief dialogue follows the bit of Ardelio:

Dovrei farvi una predica.

very original, and then the departure of the guests, with which the act closes. This, it is necessary to acknowledge, is of such elegance and clearness that the artifice becomes natural, and the description picturesque.

The second act is the most dramatic. Therefore the music, fine and delicate at the opening, changes tone to announce, after several measures full of energy, a sinister song of boatmen and the arrival (it is nightfall) of Ardelio and Faliero in the gardens of the Cornaro Palace. The orchestral movement which announces Tartini and Zuana and the first phrase of their love duet:

Ora, felice, immemore,

is not strikingly original, but the musician recovers his inspiration and the warm and passionate note in the second part of the duet:

Non voglio piu sentir presagi oscuri.

leaves an excellent impression. The fugue which describes the scene of the duel is excellently conducted. The act finishes with the confession of Faliero and the revelation of Ardelio, which is the strongest and most vibrant point in these two acts.

In the third act, that in which Falchi must elevate himself to the heights which Tartini touched in a moment of artistic delirium, in order not to make the interpolation of the "trillo" appear discordant, the prelude recalls the first phrase of the violinata of the first act. The prayer of

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Zuana is pathetic; very brilliant the verses of the abbot Ardello, especially that of the verse

Siam qui gli amici del Tartini in tre.

The duet which follows between Tartini and Zuana is a trifle too long. Then occurs the "Trillo del Diavolo"; the notes follow one another with such rapidity that one is bewildered and appalled by its devilish ingenuity. The master has daringly combined them with grave sounds of an organ and chorus of friars. And the fusion results perfectly. The opera finishes with the triumphant phrase:

Il sogno orrendo non mi opprime più.

and the final instrumental bit of beautiful effect.

Three pieces were repeated, several others warmly applauded, and the composer received twenty calls before the curtain.

"Rolla," lyric drama in one act, music by Gennaro Scognamiglio, verses by Enrico Golisciani, had its initial performance at the Teatro Bellini, Naples, on the 26th ultimo. It was received with favor. The audience was excellently disposed toward the young composer. The opera, treating of a first work, reveals good musical aptitude, and in the midst of evident inexperience causes to be valued various pages of excellent musical structure. The prelude was repeated, as was also the aria for tenor, and several other pieces.

The "Messa da Requiem" of Don Perosi was celebrated a few days in the church of Santa Chiara, Naples, in a commemorative service to Robert of Anjou. It is said that although this composition has not the importance of the four oratorios that are so well known, it nevertheless contains several parts of a limpid and serene inspiration, such as the phrase of the basses which initiates the Offertory and the andante of the "Libera." It is for three male voices with harmonium accompaniment.

"Il Sabato del Villaggio," idyll, in oratorical form, constructed upon the poem by Leopardi, music by Vittorio Baravalle, was presented for the first time at the Teatro Civico, Cuneo, a few days ago, obtaining great success. It is reported to be of real musical value, harmonically and instrumentally, and of melodic geniality and elaboration. There was one call after the first act, and two after the second, resulting in two more calls.

"Russian and Ludmila," of Glinka, was presented at the Imperial Opera House, St. Petersburg, on January 20, for the first time with Italian text and Italian artists. It is reported to have been an immense success. It is written in the style of the old Italian opera, with romanzas, cavatinas, terzetti, and quartetti, and presents ample opportunity for the artists to demonstrate the richness of the bel canto. Great enthusiasm prevailed, Masini, Battistini and Fabbri all being encored in their various solos. Guerrina Fabbri particularly created a real ovation in the aria "Le vane magiche carezze." Louisa Tetrassini was also much applauded.

"The Resurrection of Christ," the latest oratorio of Don Lorenzo Perosi, has had even greater success in Milan at the Church of Sant' Ambrosio than that which attended it in Rome on the occasion of its presentation. The following remarks, freely translated from the *Secolo*, are interesting: "And if at the time of the author of the liturgic drama the cantilene in the manner and style of the ecclesiastic song, destitute of every harmonic and polyphonic principle, even in the posterior conductus (rudimental harmony), was sufficient to provoke æsthetic emotion; if Händel, who treated the same subject, conformed to the forms of the aria and heavy choral effects, and if, to cite an author to whom is also due a 'Resurrection of Christ,' Bazzini, reveals the relation of romanticism, since the oratorio follows invariably in some of its organic parts the phases of the dramatic music, so Perosi could not withdraw from the influence of the neo romancers, especially in that which concerns the orchestration.

"Berlioz, Liszt, Mendelssohn, Hiller, Schumann, Rubinstein, Bruch, Brahms have all contributed something to the crucible where the elements used by the young

and valorous composer were amalgamated. Wagner himself is not a stranger to the art of Perosi.

"But Perosi possesses a conspicuous individuality, which often enchants and seduces. Above all he is as luminous as the sun of our native country. In him nothing is abstruse. All, or nearly all, is understood at the first hearing, while it is apparent that all is meditated. And genius is meditation!"

The "Nativity of Christ," the fifth of the series of twelve oratorios which Don Perosi has promised to write, as already well under way. He has already the parts entitled "l'Annunciazione." The oratorio in its entirety will be executed in September at Como, during the Electric Exposition.

Oreste Bimboni's standing as orchestral director, particularly in the operas of the Italian and French schools, has never been questioned, and it is not to prove his musical standing that I write these few words, but merely to render to him the homage which is due the frank, genial temperament of the friend and to the superlative gifts of the musician.

Bimboni's home is in Florence and he is now in this city for a short rest. During the last few days he has received two very flattering offers, one coming from one of the most coveted, if not the most coveted, post in Italy, but he refused it, or rather both of them, feeling the desire for a little home life. Looking over some back numbers of THE MUSICAL COURIER yesterday, I came across the following bit of editorial: "Bimboni is a remarkable temperament. He is energetic and has a thorough control over his forces in the orchestra and on the stage. Judging from the 'Aida' performances of Monday, Wednesday and Friday he knows his scores intimately and his dynamic effects are actually impressive. Mr. Mancinelli has not succeeded in operating upon his great instrument with more success than Bimboni attained with the smaller one. The latter was here ten years ago as Arditi's second, but Arditi, even in his palmiest days was never so 'musicianly,' as we may term it, as Bimboni is, nor had he the fire and inspiration of the latter, who, by the way, comes from Florence." This is quoted from an editorial entitled "Italian Opera," which appeared in THE MUSICAL COURIER, No. 870, of November 4, 1896.

And, as if this were not sufficient to swear by, I append a quotation from the New York Herald: "Not the least important feature of the presentation (which, by the way, included Melba and Campanari, winter 1897-98) was the conducting of Oreste Bimboni. 'Traviata' has seldom had a more spirited and sympathetic reading; there was no lagging nor slovenly orchestral work. Bimboni had his men well in hand, and they responded to his splendid leadership in musicianly fashion. Bimboni played upon his band as if it were an instrument and every effect was just what was desired. To the thinking of many he is the best conductor in Italian opera known the world over, and it is not to be wondered at that he has obtained unusually cordial treatment everywhere." The same paper, speaking of a performance of "Il Barbiere," with Melba, says: "The orchestra, under Mr. Bimboni, played most excellently well; it was pretty evident that what he did not know about 'Il Barbiere' was not worth knowing, and the way he whipped his men up to the mark was a caution. In short, we have had a performance of one of the world's greatest masterpieces, good enough to be marked with a red letter in the annals of opera in this city."

Bimboni is not a man to be left by himself very long, and I presume that he will before long be called to direct at New York or in London. Certainly his merits would appear to demand that he be engaged for these places. New York is supposed, as well as London, to have the best of everything, therefore, why not have the best of directors?

Prof. Giorgio Lorenzi, harpist, gave a concert at the Sala Filarmonica on the evening of the 1st inst., with the assistance of twenty of his young lady scholars, Mrs. M.

W. Spalding, contralto; Armando Lecomte, baritone; Prof. R. del Lungo, flutist; A. Bimboni, accompanist. Professor Lorenzi, who is a harpist of exceptional talent, in fact, he is probably the leading Italian harpist, played Thomas' Allegro in E flat minor for harp and piano, Thomas' "Autumn" for harp alone, and "La danza dei folletti," an interesting and effective composition of his own.

The most interesting number on the program, to me, however, was "Earo Suono," romanza for contralto, from the opera "Tebaldo and Isolina," of Morlacchi, sung by Mrs. M. W. Spalding, who, by the way, is a New York lady, and well known in society there. This aria by Morlacchi, is of a melodic charm really exceptional, and is of such chaste and simple design as to deserve the term classical. This simplicity does not detract from its effect, however, and as Mrs. Spalding sang it with taste and musical expression, imparting to its interpretation a devotional respect, it was most impressive. Mrs. Spalding also sang Vannuccini's "Luna in mare," a most effective song for parlor or concert. She was much applauded, and was the recipient of a magnificent floral piece in the form of a harp, and constructed nearly entirely of beautiful double violets.

Luigi Gulli, pianist, of Rome, gave a concert at the Sala Costanzi, of that city, with the following program: Beethoven Sonata, op. 57, L'Appassionata; Schumann, Carnevale; Paderewski, Notturmo, op. 16; Widor, Myosotis; Liszt, Study in D flat; Paderewski, Capriccio; Widor, "Marche Americaine"; Liszt, "Rapsodia Ungherese." The critics unanimously praise Gulli for the justness of interpretation and wealth of sentiment in the execution of the Appassionata, for the grace and delicacy of touch in the Notturmo and "Myosotis," and for the exquisite taste in the rendering of the study of Liszt.

The fifth concert of the Nuova Società Orchestrale, of Rome, at the Sala Dante included Sgambati's Concerto in G minor, which was produced in the concert of Italian music by the Società Orchestrale last year. It is very highly spoken of. The program also contained the "Grotta Fingal," Mendelssohn, and "Les Preludes," from the "Meditazioni Poetiche di Lamartine," Liszt.

In the ninth classic concert at Monte Carlo, the Symphony of "Romeo e Giulietta," Berlioz, was much appreciated. In the same program figured as compositions but little known the Overture to "Faust," of Wagner, and the Mozart's "Flauto Magico" and an elegant suite for organ of Enrico Regnault. The concert terminated with Mozart's "Flauto Magico" and an elegant suite for orchestra by F. Hillemecher, "La Cinquantina. Director, Leon Jehin.

It is currently reported that the intendency of the Imperial Opera, of Berlin, has acquired the right of production in Germany for Perosi's oratorio, the "Resurrection of Lazarus"; the sum announced is 250,000 lire. Simultaneously it was announced that the same intendency had acquired the right for Mascagni's "Iris," the sum named being 200,000 lire. This news was telegraphed all over Italy, and although the gist is probably worthy of credence, it is nevertheless easy to believe that there is also a certain proportion of chaff.

Alessandro Bonci, tenor, has been made Cavaliere of the Crown of Italy.

Mattia Battistini, baritone, has been nominated Commendatore of the Crown of Italy.

After the third act of "La Bohème," on the occasion of its first performance at the Opéra Comique, Paris, Puccini was nominated Cavaliere of the Legion of Honor by Felix Faure.

Margaret Macintyre has been engaged for the Lenten season of opera at Monte Carlo.

Della Rogers is at Berne, Switzerland, where she is said to be singing with great success.

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139 KEARNY STREET,
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STUMBLING BLOCKS AND STEPPING STONES.

LACK OF ENCOURAGEMENT—ENCOURAGE DESERVING LOCAL TALENT, TEACHERS AND INSTITUTIONS—LACK OF INTEREST BY THE PRESS—DEMAND SPACE THROUGH LETTERS AND PETITIONS.

Owing to the fact that topics of a more newsy character require this week's space it becomes necessary to withhold the third of this series of essays until next week. The subject will be "The Value of a Vocalist."

THE SYMPHONY SEASON.

WITH the eighth Symphony concert given at the Orpheum last Thursday afternoon, February 23, the current season came to an end. Considered from a financial point of view, this season proved a decided success; artistically, it had not reached that approach to perfection that one would have been pleased to observe, but as a vast improvement over the first season's work could be discovered, it must be pronounced a success from this standpoint, too. Therefore let us omit to go into any detailed criticism as to the artistic nature of this last concert and devote our attention merely to the concerts as beneficial factors worthy of resurrection next fall.

Despite the irregularities that crept into the various recitals, these concerts have become absolutely necessary to the musical contingent of San Francisco. They formed, as it were, an axis around which other affairs of a local nature revolved. They were, though not perfect, sufficiently refined to serve as a model after which others could mold their ideas and have now attained the tendency to influence music here to such an extent that their progress will benefit local music at large to a considerable degree. In time, no doubt, these Symphony concerts, if properly conducted, will lead the music loving public out of the oasis of mediocrity to the pinnacle of excellence.

Because of this it is essential that the Symphony Society reorganize at its annual meeting next Thursday. Those who have the welfare of their musical friends at heart will not hesitate to continue a work which has brought so

much benefit. And in conclusion it is but fair (when giving credit to the society collectively) to bestow words of approval upon a gentleman to whose untiring energy and wise circumspection much of the financial success of this season was due. I refer to Harry H. Campbell, the business manager.

Last Thursday's program consisted of:

Overture, Oberon.....Weber
Symphony in E minor, op. 95 (from the New World).....Dvorak
Vorspiel, Act III., from The Meistersingers of Nuremberg.....Wagner
Siegfried's Funeral March, from Die Götterdämmerung.....Weber
Overture, Tannhäuser.....Wagner

THE GRAND OPERA SEASON.

Considerable interest is manifested in the coming grand opera season, to commence at the Grand Opera House on March 13. This interest is not only a result of the satisfaction derived from being able to bask in the sunshine of good music, but it may also be ascribed to a curiosity in the appearance of the remodeled Thespian temple. It must be understood that the Grand Opera House underwent a thorough change, and begins to present an appearance whose elegance and brilliancy may vie with the foremost places in the world. Most assuredly San Francisco will have reason to be proud of its opera house.

The Ellis Opera Company will present twelve performances from March 13 until March 25. The operas will be sung in Italian and French. The repertory includes: "Aida," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Faust," "I Pagliacci," "La Bohème," "La Traviata," "La Fille du Regiment," "Lucia," "Les Huguenots," "Mignon," "Rigoletto," "Romeo et Juliette." The orchestra is to consist of the New York Symphony Orchestra, with Armando Seppilli and Richard Fried as conductors.

The cast will consist of Mesdames Melba, Gadski, De Lussan, Olitzka, Chalia, Mattfeld, Van Cauteren, and Messrs. Bonnard, Van Hoose, Del Sol, Cass, Pandolfini, Bensaude, Stehmann, Boudouresque, De Vries, Rosa, Rains and Viviani. The scale of prices has been fixed for \$5, \$4, \$3 and \$2.

During the first week the following operas will be presented: Monday, "Faust"; Tuesday, "Carmen" or "Aida"; Wednesday, "La Bohème"; Thursday, "Aida" or "Car-

men"; Friday, "Cavalleria Rusticana" and "I Pagliacci"; Saturday matinee, "Barber of Seville."

THE ORATORIO SEASON.

Last Thursday evening, February 23, the San Francisco Oratorio Society closed its season by presenting "The Messiah," under the direction of James Hamilton Howe. Like the Philharmonic Orchestra, the Oratorio Society does not claim professional finish, but contents itself with fairly good ensemble work. The chorus was somewhat insecure, but at times there was a certain vim and spirit prevalent that foretold of future improvement.

However, I will not go into any detailed criticism, as it is one of my rules to encourage local institutions whose efforts emanate from a desire to acquire efficiency and work in the interests of musical art. As I have already stated, it is among music lovers rather than among the professional musicians where the seed of culture is planted and which forms the fertile soil for the roots of refinement in music. Both the Oratorio Society and the Philharmonic Orchestra are necessary in the musical development of San Francisco, and even if they have not acquired that degree of efficiency that one would expect in more advanced talent, the spirit in which they have been organized deserves to be respected, and because of it I do not hesitate to award space to the Oratorio Society in this department.

The solo work was, of course, the feature of the evening, and some of it was truly artistic. Mrs. Lena Carroll Nicholson received almost an ovation for her creditable work. Her contralto showed considerable skill, and her diction bespoke good schooling. Mrs. Nicholson's voice is well adapted to enthuse, for it possesses appealing qualities. Homer Henley is another singer who carries you along.

Being endowed with a fine, large bass voice, whose resonance and ringing quality thrills you at times, he naturally receives flattering applause, to which he is entitled. But whatever praise these two soloists may deserve, the other two were not quite equal to the occasion. Miss Lena M. Cove, although possessing an agreeable soprano, does not only harbor a vibrato, but her voice is somewhat thin, which became more apparent when she sang after Mrs. Nicholson had concluded; the contrast was really too great. But I understand it was the lady's first effort in public, and because of this much may be forgiven.

Rhys Thomas, the remaining soloist, is a musician. He sings with dramatic flavor, and his diction is excellent. His voice, especially in the lower register, is forceful and impressive, but as soon as this tenor reaches a certain height his voice tips over, as it were, and becomes thin—too thin, in fact. This is truly a great pity, for Mr. Thomas is a skilled vocalist and a hard worker. It is with the Oratorio Society the same as with the Philharmonic Orchestra; namely, they attempt too difficult works. "The Messiah" requires exceedingly fine voices and an excellently trained chorus. There are other oratorio works that are not so difficult, and could be much better handled by this society. However, Mr. Howe deserves credit for seeking to unite local amateur talent, and, viewed from this point, the Oratorio Society meets with great success. It should be revived next season.

There were fourteen members from the San José Oratorio Society present; namely, Mesdames F. P. Williams,

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MR. RONALD PAUL, TENOR

Hugh McGuy Porter, A. P. Hermann, Misses Lily E. Kramphorn, Hertha Page, Minnie Bolle, Nellie Frazier, Cora Vale, Etna Aylesworth, Adelaide Berchler, Gertrude Abbott and M. Chapin. Messrs. Paul Mayberry and Jas. E. Gordon.

On Monday, February 13, a concert was given under the direction of Roscoe Warren Lucy, at St. Stephen's Church, which proved an unqualified success. The program was: Chorus, "Crusaders," Pinsuti; baritone, "A Passionate Surrender," Rosse, R. E. E. Martin; violin duet, "Petite Symphony No. 2," Dancla, Miss Pettis and Miss Edith Evans; soprano solo, "Ah! Non Credea," Bellini, Miss Helen C. Heath; tenor, "Flight of Ages," Bevan, R. M. Mitchell, Jr.; violin, "Ungarische Tanze," Brahms, Miss Phila E. Pettis; baritone, "An Old Garden," Hope Temple, George R. Bird; soprano, "Madrigal," Victor Harris, and "The Maiden and the Butterfly," Chadwick, Miss Wadsworth; violoncello, "Exaltation (op. 40, No. 2), and "Slave," Mark Markus, Professor Backmann; baritone, "True Till Death," A. Scott Gatty, E. M. Hibbert; quartet, "Stars in Heaven," Rheinberger, Miss Wadsworth, Miss Pettis, Mr. Hibbert and Mr. Bird.

Mr. Lucy has organized a trio for the purpose of giving chamber music. It consists of Dr. W. M. Frederic (violin), Mr. Backmann (cello), and R. W. Lucy (piano).

H. M. Bosworth is having troubles of his own. Like the sensible man he is, he published some time ago a forceful article, in which he spoke emphatically against the habit of sending pupils to Europe for the purpose of studying music. In his honest wrath he became local, and referring to a class of certain teachers, which, in the eyes of Mr. Bosworth, were frauds, he made the mistake to use the term "dago." Immediately the entire Italian press of San Francisco donned war attire, and made life miserable for poor Mr. Bosworth, who discovered that it is not wise to tell the truth all the time. Despite the fact that Mr. Bosworth endeavors to explain that in using the term "dago" he referred to a certain low class of Italian musicians, the press maintains he insulted the entire Italian nation.

Many a time I have been accused of being a Dutchman, but never in my life have I accused the man who honored me so of having insulted the German nation. Of course, Mr. Bosworth made a mistake to use such an expression in dignified musical criticism.

Otto Bendix gave an interesting musical lecture at his residence on California street this morning. It was largely attended.

Last Saturday a chamber music recital was given at Mount Tamalpais Military Academy, at San Rafael, under the auspices of the Pacific Coast Conservatory of Music. The participants were Henry Holmes (viola) and Miss Ernestine Goldmann (piano). The affair was an artistic success. This program was presented:

Nocturne for piano and viola.....Beethoven
Two Norwegian Melodies.....H. Kjerulf
Transcribed with interludes for viola by Henry Holmes.

Piano—
In der Nacht.....Schumann
Traumenswirren.....Schumann
Gavotte in E minor.....Silas
Concerto for viola.....Henry Holmes
With piano accompaniment.
Arranged from the original orchestral score.

Friday evening Sousa's Band will commence a series of five concerts at the Alhambra Theatre. Judging from the advance sale of tickets, there will be a large attendance. This is so much more astonishing, as the grand opera season will require almost all the ready cash on hand, and not to forget the Bostonians, who are very popular here.

Bernard Mollenhauer gave a violin recital with his pupils at Byron Maury Hall last Friday evening. There was a large attendance, and Llewelyn Hughes distinguished himself by playing Sarasate's "Faust" Fantaisie with considerable vim and fervor. This was the program:

Andante, Theme con Variations.....Leonard
(Quartet for four violins.)
Misses E. Johansen, G. Lynch; Messrs. E. Redville, J. Lewis.
Second Concertina.....Bloch
Master Raymond Gott.
Faust Fantaisie.....Sarasate
Llewelyn Hughes.
Scene de Ballet.....De Beriot
(Performed by three solo violins in unison.)
Miss Fannie Burton, L. Hughes and Otto Rauhut.
Capriccio.....F. Hermann
(Trio for three violins.)
Miss F. Burton, L. Hughes, O. Rauhut.
Concerto.....Alard
Quartet for four violins.
Misses Lilian Spink, F. Burton; Messrs. L. Hughes, O. Rauhut.
Berceuse.....Hauser
Performed by eighteen violins.
Misses L. Spink, F. Burton, I. Johannsen, G. Lynch, B. Kingore, Wiga Dysberg, Sanders, Southack, E. Mischner, Catootje Barbe; Messrs. L. Hughes, E. Redville, O. Rauhut, J. Lewis, Carl Crichton, W. Liebes, Ed. Kouckeborg, Master Raymond Gott.

On Thursday evening Miss Grace J. Davis gave a recital at Century Club Hall, which proved in every respect an exceedingly artistic affair. She was assisted by Frank Coffin and Armand Solomon; Dr. H. J. Stewart was accompanist and musical director. Clarity and colorature form the advantages of Miss Davis' voice, and these are backed by good enunciation. Armand Solomon played with much expression and exhibited a power of execution that cannot but be commended. Mr. Stewart's accompaniment was by no means the least feature of the concert. The program was as follows:

La Folia.....Correlli (1653)
Cadenza by H. Leonard.
Armand Solomon.
My Heart at Thy Sweet Voice (Samson et Dalilah).....Saint-Saëns
Miss Grace Davis.
Birth of Song.....Lambert
Frank Coffin.
Berceuse (Jocelyn).....Godard
Au Printemps.....Gounod
Miss Grace Davis.
Kuyawiak.....Wieniawski
Obertass.....Wieniawski
Armand Solomon.
O Cieli Azzurri (Aida).....Verdi
Miss Grace Davis.
Light So Low Upon Earth.....Sullivan
Frank Coffin.
Aime-moi.....Bemberg
Naika.....Bemberg
Miss Grace Davis.
Duet, Night in Venice.....Lucantoni
Miss Davis and Mr. Coffin.

Anton Hegner, the cello virtuoso, has expressed a desire to come to San Francisco. Efforts are being made to arrange a concert for him.

S. H. Friedlander wisely decided to let Rosenthal appear at the Grand Opera House this time. It will be at least comfortable.

A promising contralto voice is that of Miss Mae Corlett, who sang at a recent entertainment given by a local order at Native Sons' Hall. Her voice has a wide range, and is ringing in its clearness. Miss Corlett is a pupil of Mrs. Frank Elliott.

ALFRED METZGER.

Townsend H. Fellows' Activity.

Now is the season of expectation to church choir singers, and a busy one for church choir agencies. The offices of Townsend H. Fellows have been constantly filled, not only with singers and organists daily enrolling their names on his books, but also with church committees listening to voices for church positions in the city of New York and in the neighboring cities. A number of Mr.

Fellows' leading singers competed last week for positions varying from \$500 to \$1,500 per year. There are also a number of trials this week for positions, said trials to be held at the offices of the agency. Mr. Fellows is in need of a good harpist for Easter Sunday, having placed the one under his management, Miss Rosina Berge, for the day in one of the Fifth avenue churches. He is also in need of good tenors, as he has placed almost all who are registered with him.

Hanchett.

The newspapers that reach us from Southern points, at which Dr. Henry G. Hanchett has recently given recitals, give accounts of his playing and reception that fairly glow. The Cadiz (Ky.) Record reports in this style:

New York's noted musical artist, Dr. Henry G. Hanchett, gave an analytical piano recital to a cultured and appreciative audience of music lovers at the Baptist Church last Friday evening. It is needless to say that he fully sustained his reputation on this occasion.

Such soul-stirring strains as he poured forth upon his beloved instrument it has seldom been our good fortune to hear. The audience was enraptured, and could feel the influence as well as hear the melody, so great was the power of the performer.

The De Funiak (Fla.) Herald says:

Mr. Brace then introduced Dr. Henry G. Hanchett, our new chorus director. Mr. Hanchett played a piano solo—yes, he played as no man ever played before in these parts. His touch is unsurpassed. The deep tones mingled with æolian strains as he touched the keys of that magnificent Weber captivated the audience, and made himself at once the musical idol of them all. To an encore he returned, only to emphasize what he had already done, as he held the audience spellbound.

Dr. Hanchett is at present engaged in directing the music of the Florida Chautauqua—said to be the largest gathering of this character among the hundred and more such assemblies of the country, the parent Chautauqua in Western New York alone excepted—and is giving there a series of five analytical recitals. His work includes the direction of the large concert chorus, of the music of the Sunday services, and frequent appearances as piano soloist aside from the recitals. He also finds time for some teaching, and to prepare programs for an extended tour, which will begin at the close of the Chautauqua, and will cover points in Alabama, Mississippi, South Carolina, Tennessee, and, perhaps, other Southern States.

A Von Klenner Pupil.

Mrs. Carl Fiquè, one of Mme. Katharine Evans von Klenner's pupils, made an excellent impression upon a large audience in Brooklyn last Monday night week. She was assisted by Carl Fiquè.

The following notices were published in the Brooklyn newspapers:

At a piano recital by Carl Fiquè, assisted by Mrs. Katherine Noack-Fiquè, last evening, at Wissner Hall, Fulton street and Flatbush avenue, there were as many persons present as the place would hold. Mr. Fiquè had set for himself a large task in the number of eminent composers represented in the program, and also in the intricacy and difficulty of the pieces selected. He showed that he was a faithful interpreter in many varied schools of composition, playing with a delicacy of finish a ballad, a study, a waltz and a polonaise by Chopin; with massive force, a "Rheingold" idyl by Wagner, as adapted by Mr. Fiquè; with brilliancy, Liszt's Twelfth Hungarian Rhapsody; with romantic effect, a barcarolle in F minor by Rubinstein, and Grieg's "Bridal Procession in Norway," with its quaint intervals, in dramatic style. A mazourka by Benjamin Godard and difficult gavotte, "Les Moutons," by Brocca-Martini, were also given in a finished style. Mr. Fiquè's dramatic manner of playing was well exemplified in the playing of Robert Schumann's "Carneval," comprising twenty distinct movements. It was finely played, and Mr. Fiquè reaped the reward of long and vigorous applause. Indeed, he was frequently applauded throughout the program. Madame Noack-Fiquè sang with pleasing voice and manner an air from Mozart's "Marriage of Figaro," and sang "Come Out, My Love," as an encore. Robert Schumann's song, "Die Liebesblume," was prettily sung, and this was followed by "O, Were I Rich and Mighty," which was given with breadth and power. Mrs. Noack-Fiquè was recalled and applauded.—The Eagle.

Herr Fiquè's playing was distinguished by dignity and taste. He rejects virtuoso ambitions and avoids all subtleties. Madame Noack-Fiquè (a pupil of Katharine von Klenner) sang her numbers with a sympathetic voice and warm expression. The simplicity and naturalness of her style were displayed in the "Voi che sapete" air from "Le Nozze di Figaro."—Staats Zeitung.

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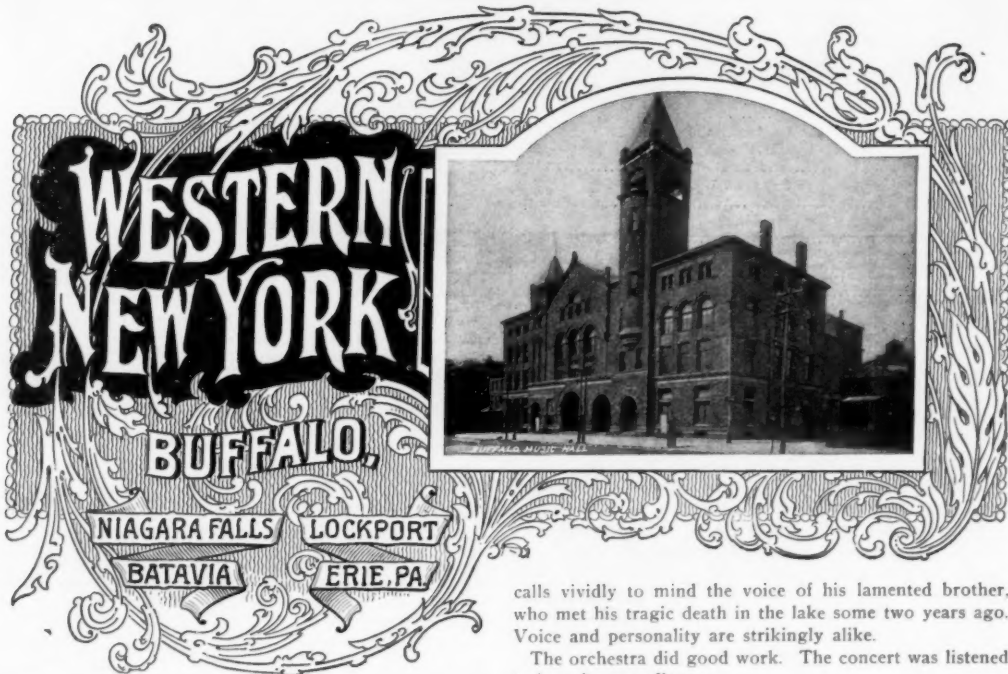
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WESTERN NEW YORK OFFICE THE MUSICAL COURIER,
749 NORWOOD AVENUE, BUFFALO, MARCH 1, 1909.

IN a recent issue of an American musical journal we find a letter deploring the reception violinists of note receive in this country. The writer says: "Not one of all the noted ones, except Ysaye (in his first season), combined a great artistic success with an equally great financial one."

That is true, and it is the same with the "lesser lights." Artists have the same wants to supply as common mortals on this terrestrial globe, and it is well for them to come down from the clouds and to try to obtain a little practical sense and business knowledge, and turn their talents to teaching.

That many a gifted violinist would prefer a constant round of public playing to the dull routine of teaching is apparent, but many are successful in both public performance and teaching.

A bright example in this city is Frank Davidson. His recital, composed entirely of violin pupils, held at his home on Linwood avenue, proved a very interesting one.

The rooms were beautifully decorated, the pretty girls in fancy frocks, the flowers and lights, and every nook of the house filled with patrons made a bright picture. Twenty-two pupils participated. Some of these are studying for the profession, some are already teaching in various towns round about; i. e., Batavia, Elmira, Erie, Lockport and Holland, coming to Buffalo for their lessons. While all deserve great praise, special mention should be made of Marjory Sherwin. She has exceptional ability and technique. S. S. Salotski has a most beautiful tone. He and Miss Burns played the slow movement from the Bach Double Concerto with a finish and feeling more like artists than students. Some of the small children play wonderfully well. Julia Lindsay (about nine years old) and two little boys under nine bow well and draw a good, pure tone. Selections were from Bach, Sarasate, Pleyel, Gounod, Grieg, Schumann and others.

A concert was given by the Canisius College Orchestra at the College Hall, February 8. The orchestra is composed mostly of pupils of the school, and they are under the training of that eminent director and composer, Ludwig Bonvin, musician priest.

Selections for orchestra were by Paderewski, Saint George C. Reniecke, M. Moszkowski, H. Gruender, S. J., and Franz Schubert. Mr. Czerwinski gave "Romanza for Violin," op. 19, by L. Bonvin, S. J., so beautifully as to merit the hearty approval of the composer. "Die beiden Grenadiere," by Schumann, and "Frühlingslied," Mendelssohn, as well as the two selections by Bonvin, "The Rainy Day" and "Feld Music" and "Wald Music" were sung by Francis Rohr. Mr. Rohr's fine baritone voice re-

calls vividly to mind the voice of his lamented brother, who met his tragic death in the lake some two years ago. Voice and personality are strikingly alike.

The orchestra did good work. The concert was listened to by a large audience.

The third of the subscription afternoon musicales was given at the home of Mrs. Joseph Cook, on Delaware avenue, February 14. A more charming house for such a reception and one with the acoustic properties so perfect is seldom seen. The house was crowded.

Aside from Miss Whelpton's playing, which is always admired, we had the pleasure of hearing two favorites of Buffalo in solo and duet work, Mrs. Clara Barnes-Holmes (contralto) and Raymond Riester (baritone), with Mr. Waith as accompanist. Mr. Fricke's fine rendering of Wagner's "Romanza" was heartily applauded. "II," a melody with the 'cello obligato written by Mr. Waith, gave Mr. Riester a chance to show off his fine voice to advantage. "Vorrei Morir," by Tosti, with 'cello obligato by Mr. Waith, was another gem, sang charmingly by Mrs. Clara Barnes-Holmes. She always sings in a manner which shows her artistic qualities to great advantage.

The third subscription musicale by the Buffalo Chamber Music Club, assisted by Miss Mabel Thurlow, soprano, was held at the residence of Dr. Guirlock, Warsaw, N. Y., February 24: Mrs. Nellie Gould, piano; Richard Fricke, 'cello; Joseph Ball, violin. Selections from Beethoven, Beriot, Grieg, Schumann, Gabriel Fauré and Brahms were given. Warsaw people are very appreciative of the merits of the artists who participate, and these musicales are to be continued.

The fifth recital of the Ionian Musical Club was held at the studio of Mrs. Nellie Gould February 10.

The fourth recital of the Buffalo Chamber Music Club, assisted by Oscar Frankenstein, baritone, was held at the residence of Mrs. L. G. Stanley, at North Tonawanda.

A "Persian Evening" will be given March 13 at Catholic Institute Hall, under the management of Mrs. F. M. Berlin. The program will include miscellaneous selections, all Persian, and close with "In a Persian Garden." The singers will be Miss Harriet Welch, Mrs. Minehan, Thomas Cronyn and Edward Tanner. Miss Mary Howard is the musical director, and Miss Elinor Lynch will play a number of duets with Miss Howard. The quartet engaged are all cultured singers, and a great deal of interest is evinced by the many admirers of Miss Howard and the singers for the coming concert.

Mrs. Berlin is a busy woman. Under her able management we have the Shakespearian recitals by John Rum-

mell, the Jeannette Robinson-Murphy recital, the Krehbiel lecture on Wagner's "Die Meistersinger," with piano illustrations by Marie F. McConnell; the Recital Ensemble, the celebrated Tuxedo Trio; a "Persian Evening"—all this within one month.

Women composers are scarce, so it is with pleasure I chronicle a Buffalonian, Miss Esther J. Gleason, who is doing a notable work in that line. Miss Gleason is organist of the First Baptist Church, and her compositions are religious works. Her "Consolation," contralto solo, has been sung at the Delaware Avenue Methodist Church; an anthem, "Thou Art My God," chorus with alto solo, was much admired at the First Baptist Church when it was sung there recently. But the work that deserves the greatest praise is an oratorio, "The Crucifixion," which the First Baptist Church intends to give for the benefit of the organ fund.

Miss Gleason first studied music at the New England Conservatory, Boston; piano with F. W. Hale. Upon her return to Buffalo she continued her study at the organ at Chautauqua with I. V. Flagler, and she also acted as accompanist for the popular J. Harry Wheeler. The first of her work in Buffalo was substituting on the organ for F. W. Riesberg, who was also her instructor on piano and organ. So faithful a student will surely reap the reward her talent and diligence merits.

Joseph A. Koch is a busy teacher, his specialty being zither, mandolin and guitar. His concerts held in Buffalo are always notable events, for his classes are large and enthusiastic in their work. "The Pan-American Exposition March and Two-step," by E. B. Ralph, with pictures on the tile page of Fred C. M. Lautz and J. M. Brinker, have been arranged and published by Mr. Koch for zither, mandolin and guitar. Mr. Koch has also arranged all the Sousa marches for these instruments.

Miss Flora Huie's third recital was held February 17, at her home on Iroquois street. Twenty of her pupils participated. Miss Huie gave a sketch of the life of Mendelssohn and played five "Songs Without Words." Her pupils are showing increasing interest in her talks and work in general.

The seventh recital held at the home of Mr. and Mrs. Thorp, February 8, by Arthur Case, assisted by Edward Knight, 'cellist, proved an enjoyable one. Three instrumental trios, Arthur Case, violin; Mrs. Heinold, piano, and Mrs. Langdon, mandolin, compositions by Rosey, Hiller and Foster, were bright selections, well played. Mr. Knight's 'cello solo, Berceuse, by Godard, was redemanded. Frank Thorp's violin solo, "Melodie," Rubinstein; piano solos by Drucilla Keef, Jennie Holt, Gertrude Morrissey, Florence Gillice, and songs by various pupils, guitar and mandolin solos, made the program one of great variety. About eighteen pupils participated.

A new conservatory has been started in Buffalo, with A. Schmidt, Jr., as director. The studies comprise music, art, elocution, languages. The director is in receipt of daily application for instruction from people of surrounding towns and cities. We wish the new enterprise success.

H. R. Holdren, of Buffalo, is a busy teacher of piano, dividing his time between Buffalo and Bradford, Pa. Of the twenty pupils in Buffalo many are advanced. Friday and Saturday of each week he can be found in Bradford, where he teaches a class of eighteen. His brightest pupil in Bradford has been Mrs. Pixley, who has organized a class for herself. Next among the advanced ones are the Misses Lola Pattern, Jeanette Ireland, Eva Sterns, Nellie Newton and Flora Adams. Mr. Holdren gives a musical in March.

Esther I. A. Taylor, a young and talented lady, has been in Berlin for the past two years studying piano and har-



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mony with Dr. Ernst Jedliczka and voice culture with Melina von Tempksi, Hof-Kammersängernin. She is a very talented lady and deep thinker. In a letter received at this office she expresses her opinion on the social side of life, and has sized up the German aristocracy and officers correctly. She says: "I have been invited to a number of Gesellschaften, and of course at a German party an American girl is the best attraction, especially among the officers and titled gentlemen, for they think our pockets are lined with gold. I was always asked to favor the folk with piano and vocal solos and scored many encores. One evening a very distinguished gentleman simply lost his head when I sang 'Jamie,' an old favorite of mine, and I had to sing it three times to get his royal highness back to his normal state once more." Miss Taylor may return to America this coming summer or may stay another year if not satisfied with results which await her coming debut here.

The Buffalo Opera Company presented "The Pirates of Penzance" at the Star Theatre last week under W. J. Sheehan's direction. This company is composed of Buffalo's young people, and in this, their second season, they show their excellent training, and it is gratifying to know that the company plans to present other operas, "The Bohemian Girl" being next on the list. The whole opera was well rendered, the "Pirate and Policemen's" chorus was excellent, and as a whole the opera showed thorough preparation. One of the best actors was Gilbert Penn as Richard, a pirate chief. He reminded us of Broderick. Herbert G. Powers, as a slave to duty, was good. He possesses a sweet voice. Mrs. Bessie Girard as Mabel, General Stanley's daughter, sang and acted admirably. Mrs. R. S. Fowler also made a very favorable impression. Miss Florence Slater sang well and looked very pretty. All the costumes were fresh and pretty. That Wm. Sheehan's work is appreciated was demonstrated by a packed house.

Miss Elizabeth Hoffman has been re-engaged as soprano at the Delaware Avenue Baptist Church. She is filling a similar position as supply in the Temple Beth Zion in the absence of Mrs. Davison. At a recent organ recital given by Seth Clark she contributed two vocal solos, "The Lord Is My Light," by March, and "Eye Hath Not Seen" from Gaul's "Holy City." Gifted with a well-trained, clear soprano voice, her natural ease in singing captures the sympathy of the public at once. She is an earnest worker, depriving herself of most of the pleasures that fall to the lot of the young to enable her to advance her art. At a recent musicale held by the Women Teachers' Association she covered herself with glory, singing selections from Rubinstein, Mendelssohn and Franz.

Miss Grace Horton, an accomplished pianist of Buffalo, inherits her musical temperament from her mother, who has taught many years. Miss Horton has been engaged by Miss Mary Larned, who conducts a school in this city and teaches the sol fa system to accompany both singers' and physical culture exercises. Her solo work at Philip Smith's last musicale was "Serenade," by Borodin; "Ronde d'Amour," by N. van Westerhout; "Elegy," Nollet, and "Turkish March," Beethoven. Her accompaniments are very satisfactory. Miss Harriet Welch gave at the same musicale six songs from Sullivan, Massenet, Leavitt, Gounod and Beethoven.

Mr. and Mrs. Willis O. Chapin, of Delaware avenue, gave a series of musicales at their home. The string quartet is composed of Messrs. Schenk, Mahr, Davidson and Packwood, with occasionally Mr. Sticht, double bass, and Mrs. Davidson at the piano. At one of the recitals selections were given from Haydn, Tschalkowsky, Rubinstein, Bazin, César Cui and Schubert.

At Mrs. John Miller Horton's last "At Home" the guests were entertained with a charming musicale, given by Mrs. Jacobsen, pianist, and Percy Lapey, baritone.

ROCHESTER NEWS.

Mrs. Kate Dewey Hanford, the contralto, who sang so admirably at the Sängerbund concert here, has been engaged to sing the "Stabat Mater," with Kathrin Hilke, soprano; W. H. Rieger, tenor, and Dr. Carl Dufft, basso, in Utica this week, and in New York for the University Glee Club in April.

Mrs. Henry Jacobsen gave a recital in Rochester last Tuesday before the Tuesday Musical Club.

MRS. KATHERINE RIESBERG.

New England News.

The Newtonville (Mass.) Women's Guild held a musical afternoon Tuesday in the parlors of the new church, Highland avenue.

The piano pupils of B. E. Hallett gave a recital at Friendly League Hall, Waterbury, Conn.

Superintendent Lewis, of the Methodist Church, North Adams, Mass., has formed a chorus choir consisting of Misses Mary L. Ashton, Florence Lewis, Lizzie Haley, Winnie Wright, Maud Towslee, Nina Potter and Mabel Woodruff.

The third and final concert of the Whitinsville (Mass.) Musical Association of the season will take place Tuesday evening, March 14, at Memorial Hall. The cantata of "May Day," by Macfarren, will be given, and the chorus has been in training for the event for weeks. Shannah Cumming, of New York, will sing the soprano solo parts. The orchestra will be from the Boston Symphony Orchestra. Miss Mary F. Walker, of Worcester, will be the pianist.

The Ladies' Musical Club, of Taunton, Mass., met at the residence of Henry G. Reed. Miss Hayward, Mrs. Williams, Miss Grace Dean, Mrs. Washburn, Miss Trafton, Mrs. Gardiner, Mrs. Rhodes, Mrs. Abbott, a double quartet and chorus took part in the program.

Miss Anna M. Peabbles gave her annual recital at her home on Emery street, Portland, Me., when seventeen of her young pupils took part in the program.

The musical section of the Outlook Club gave a musicale at the residence of Mrs. Alice N. Wilson, 22 Henry avenue, Lynn, Mass., on March 1.

The musically inclined young people of Farmington, Me., have organized a musical club with the following officers: Arthur Ingalls, president; Miss Florence Wade, secretary and treasurer; Miss Florence Robinson, librarian; Arthur Ingalls, Miss Rena Ladd, Miss Ethel Foss, executive committee.

The Choral Union, of Clinton, Mass., has in preparation the oratorio of "The Creation."

At the Woman's Club meeting in Hartford, Conn., the subject was "The History of Music in New England," the exercises being in charge of Mrs. A. M. Hatheway and Mrs. J. W. Hillhouse. First a musical program was carried out by way of illustration, all the selections being those of New England composers. This consisted of piano solos by Mrs. Hillhouse and Miss Gertrude Chaffee, songs by Mrs. Lena Fuller Robinson and Charles B. Jordan, and a violin solo by Miss Faith Webster.

Lyndon, Vt., was represented in the musical convention at Newport by Mrs. E. A. Shorey, Mrs. W. S. Jeffers, Mrs. Sarah Bigelow, Mrs. C. M. Darling and H. L. Parker. Among those who attended the closing concerts were H. E. Folsom and wife, C. M. Darling, W. S. Jeffers, H. C. Wilson and wife, Misses Ida S. Pearl, Mary Emerson, Mrs. L. C. Todd and Mrs. H. E. Colby, from Lyndon.

The music committee of the Second Congregational Church of Chicopee Falls, Mass., have engaged Mrs. L. J. Chandler as soprano and C. L. Hoyt as tenor. Miss Bessie Hitchcock will sing alto and Frank P. Cobb, bass, and

the latter will also act as director. The organist will be Mrs. Frank P. Cobb.

Miss Mary Linck, of the Castle Square Opera Company, American Theatre, New York, is visiting friends in Chicopee.

Miss Mary W. Noyes, Miss Anna Lohbiller and C. C. Prescott gave the musical part of the program at the Franklin Street Church in Manchester, N. H.

The members of the Northampton (Mass.) Vocal Club hold weekly rehearsals at their room in the Masonic Temple.

The officers of the White Mountain Chorus Festival of Berlin, N. H., are: President, D. J. Daley; vice-presidents, A. M. Stahl, W. A. Boothby, L. A. Dresser, W. R. Brown; secretary, Mrs. J. Steinfeld; treasurer, J. D. Annis; executive committee, W. H. Gerrish, Mrs. A. T. Causier, Mrs. A. B. Forbush, H. M. Moffett, Oscar Paulson.

The members of the chorus who will sing in the cantata to be given in Spencer, Mass., under the direction of J. S. R. Coy, will be Mrs. Lizzie Haynes, leading soprano, assisted by Mrs. Susie Tripp, Florence Howland, Bertha Muzzy, Marion Holmes, Ethel Jones and Emma Bemis. Florence Jones, leading alto, assisted by Misses Annie Taylor, Gertrude Wallis, Mary Traill and Susie Murdock. Frank E. Dunton, leading tenor, assisted by George Prouty and Harry D. Bullard. Lewis Dunton, leading bass, assisted by Psilio Emerson, Alfred Emerson, John Traill, Charles E. Dunton, Lewis Prouty, Harry Beath, Fred E. Ames and Charles Estes.

The Mendelssohn Club, of Bath, Me., assisted by the Brunswick Chorus, gave a concert.

Dr. F. R. Rix and three members of the quartet of the Universalist Church, Lowell, Mass., have been re-engaged.

Miss Louise Chickering, Miss M. B. S. Bailey, Mrs. David Gibson, the Misses Tufts, Miss Edith J. Swett and James McDonald furnished the program at the musicale given by Mr. and Mrs. B. F. Wyman at their home in Clinton, Mass.

The music section of the Outlook Club gave a musicale at the residence of Mrs. Alice Wilson, 22 Henry avenue, Lynn, Mass.

Mrs. Mary F. Jenkins, Mrs. Alice N. Wilson, Miss Florence Bartol, Miss Eva Gilliland, Miss Henrietta Hodges, Miss Elizabeth D. Page, Miss Alice E. Lewis, Mrs. Lowe, Miss Annie Wheeler and Miss Page gave a finely selected and arranged program.

Ferdinand Dunkley's Pupils.

Miss Annette Louise Allen, of Little Falls, who has been Mr. Dunkley's pupil for the past three years, made her debut as a concert pianist March 1 at a concert of the New York State Music Teachers' Association, Albany County Section. The Albany Journal said:

Miss Annette Louise Allen, the pianist of the evening, is a young girl with a promising future. She played three selections from Sinding's works with clean, clear technic and poetical expression.

Miss Allen is entitled to special praise. This young pianist possesses undoubted talent, a good sense of rhythm, much temperament and a nice technic.—Times-Union.

February 25 Mr. Dunkley's pupils, at St. Agnes' School, played the following numbers, among others:

Liebestraum, No. 3.....	Liast
Rondo Capriccioso.....	Mendelssohn
.....	Miss Margaret Graves.
Kamenoi Ostrow.....	Rubinstein
Nocturne in G.....	Chopin
.....	Miss Cornelia Walter.

The Albany Journal said:

The concert was of superior merit, the pupils acquitting themselves admirably and giving evidence of careful and intelligent training. * * * The "Rondo Capriccioso" was given a vivid and brilliant reading. * * * The Rubinstein number was a surprise, so cleverly was it executed. Miss Walter is one of the most promising pupils in the musical department of the school.

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All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

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NEW YORK, WEDNESDAY, MARCH 8, 1899.

The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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SECOND SECTION

National Edition.

THIRD SECTION.

THE First and Second Sections of THE MUSICAL COURIER, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, THE MUSICAL COURIER.

These editions will be followed early this year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I., II. and III. will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city. The demand for the Second Section is now over 10,000 copies beyond the edition, and we are unable to supply anyone. Copies cost \$1 each, and they are difficult to get at. The Second Section was simply absorbed the moment it was seen.

POOR Schumann-Heink! In the country but a few months and she has to be given a benefit at Sherry's. Mr. Grau seems to be making money with her this season, but just wait until the lady gets a chance at a new contract. There will be cries of managerial agony then, for the contralto will use the thumbscrews.

THE Perosi legend has begun to sprout. Here is one:

"Don Lorenzo Perosi, the priest composer, is more sensitive than Lieutenant Hobson. Milan went wild over him after the performance of his 'Resurrection of Lazarus' in the Church of Sant' Ambrogio, and the Lombardia, in describing the scene, stated that a number of ladies of the aristocracy made a rush at the composer and kissed him. This statement Perosi declares to be false and an offense to his dignity as a priest. He has therefore brought suit against the Lombardia for libel."

PADEREWSKI has purchased a country home in Poland. He enjoyed a triumph in Warsaw, his own country people seeming to appreciate a prophet of their own.

EMIL SAUER, the piano virtuoso, is playing in Chicago this week, one of his recitals there having taken place last night. J. V. Gottschalk, by the way, a nephew of Gottschalk, the pianist of yore, represents Sauer, and has charge of his tour through the bureau of Victor Thrane. The bookings of Sauer are completed for two months ahead with the exception of a few dates Mr. Gottschalk is now arranging. He is received everywhere with great enthusiasm.

IT is learned that the admirers of Theodore Thomas and the Chicago Orchestra are considering the advisability of arranging to have that body sent to Paris to give concerts—a limited number—at the Exposition of 1900 to represent America before the musical world that is to meet there. This is as it should be. Mr. Thomas and his orchestra would be a representative American force, and the concerts in Paris would be filled by Americans alone. It would not require any European support even to make them financially successful.

XAVER SCHARWENKA, like Rudyard Kipling, did not know how much he was thought of until he fell ill. Last week we asserted he would fulfill his American engagements. This was contradicted. The latest news on the subject appeared in the *Herald* last week:

"MEXICO, Mo., Tuesday.—President Million, of Hardin College, received a letter this afternoon from Emil Gramm, of the Scharwenka Conservatory, of New York city, stating that a cablegram had just been received by Mrs. Scharwenka to the effect that the pianist had fully recovered from his recent illness, and had gone on a concert tour in Northern Europe, and that he would fill his engagement in America, and especially his four weeks' engagement with Hardin College during the month of May."

MRS. CHARLES GOUNOD, that might have been once, had the following brisk passage at arms with the English lawyer, Sergeant Parry:

"You are Mrs. Georgiana Weldon?" asked the distinguished lawyer.

"No, I am not."

"You don't understand me. I asked you, are you Mrs. Georgiana Weldon?"

"I know you did, and I say I am not."

"But you are the wife of Mr. Weldon?"

"Yes, I am."

"Then, surely, you are Mrs. Weldon?"

"Of course I am."

"And is not your name Georgiana?"

"Certainly not!"

"What is it, then?"

"Georgina."

"Then why could you not say so first?"

"Because you didn't ask me."

"A PIANIST'S Social Aid" is the title of a story in last Sunday's *Sun* in which a young pianist deplores the fact that he has to dance assiduous attendance on society people to obtain recognition and a professional footing. This is a pitiable condition, but it is a true one. To be sure, the days have changed since Liszt had to rebuke chattering folk in fashionable salons, yet it is after all but a superficial change. The musician, the man of brains and talent, is tolerated as a diversion, but any thought of social equality is laughed at. It behooves self-respecting artists to attend strictly to the business side of their art in society. Any breaking down of the barriers leads to securing their services for

nothing, and this usually suits the rich man. The artist is worthy of his hire. He must live, but the less he avoids the fashionable world the better for his art and his pocketbook. The society musician is a fearsome thing.

WE were advised last Saturday that Hans Richter would go to Manchester, and had given up his notion of an American trip. That settles the Richter rumor. Gericke has only signed with Mr. Higginson for two years, but as he is a favorite in Boston and with Mr. Higginson he will probably stay five years—that is, if the box office continues encouraging. Mr. Grau is trying to persuade Herr Schalk to sign for next season here. As his position in Berlin is that of fourth conductor he can easily let it slip or pay the fine. His salary here is magnificently munificent as compared to his earning power in Germany. Mr. Grau wants a conductor all to himself. He had continual trouble with Mr. Seidl because of that conductor's rehearsals and concert engagements. Mr. Schalk not having other connections seems to suit Grau, although he is said to have audibly wondered why Grau engaged him with Emil Paur in the city.

JUST to demonstrate that Brahms has not been terribly neglected Mr. Henderson made up the subjoined list of works given in this city so far this season:

- Nov. 4 and 5—Philharmonic Society (Adele aus der Ohe), B flat piano concerto.
- Nov. 9—Boston Symphony Orchestra, Variations on Chorale St. Anthony.
- Nov. 15—Kneisel Quartet, sonata, D minor, violin and piano.
- Nov. 27—Liederkrantz Concert, Madame Galski, songs.
- Dec. 8—Musical Art Society, four quartets.
- Dec. 15—David Bispham's song recital, "Four Serious Songs."
- Dec. 18—Arthur Whiting and Kneisel Quartet, part of Sonata, op. 38.
- Jan. 9—Plunket Greene, recital, songs.
- Jan. 10—Lilli Lehmann, recital, songs.
- Jan. 16—Plunket Greene, recital, songs.
- Jan. 17—Josef Weiss, piano recital, four piano pieces.
- Jan. 18—Boston Symphony Orchestra, waltzes.
- Jan. 19—Boston Symphony Orchestra, Symphony in F.
- Jan. 25—Blanche Marchesi, recital, songs.
- Jan. 26—Rosenthal, recital, variations on theme by Handel.
- Jan. 31—Madrigal Singers, "Liebeslieder."
- Jan. 31—Josef Weiss, Brahms recital.
- Feb. 2—Emil Sauer, Sonata in F minor.
- Feb. 2 and 3—Philharmonic Society, Symphony in C minor.
- Feb. 5—Opera House concert, Madame Saville, song.
- Feb. 5—Liederkrantz concert, "Harzreise im Winter."
- Feb. 8—Blanche Marchesi, recital, songs.
- Feb. 12—Opera House concert, Madame Sembrich, song.
- Feb. 20—Josef Weiss, piano recital, four piano pieces.
- Feb. 21—Felix Gross' concert, two Hungarian dances for orchestra.
- Feb. 24 and 25—Philharmonic Society (Madame Schumann-Heink), songs.

PROPOS of "The Perfect Wagnerite" and Mr. Shaw the *Times* published the following last Sunday:

"Wagner has been the centre of wild and whirling words on the part of those former brethren in opinion, Bernard Shaw and Mr. Runciman. Mr. Shaw, arguing from the fact that Wagner wrote 'Siegfried's Tod,' which he subsequently altered into 'Götterdämmerung,' before he wrote any other part of 'Der Ring des Nibelungen,' maintains that the work was thought out backward, that in the process it became a social allegory, and that therefore in the completed 'Ring' the final section had for moral purposes become a mere grand opera ex-crescence, a superfluity. Mr. Runciman would have none of this, despite Mr. Shaw's amazing plausibility, and despite the certainty that the facts seemed to confirm this theory rather startlingly. With somewhat too vehement an impetuosity, he tilted

against Mr. Shaw, who has with remarkable coolness exposed certain surface contradictions in Mr. Runciman's various statements.

"There is, however, one silent, certain and complete worker in Wagnerian lore, Ashton Ellis, who during years past has been engaged in the translation of Wagner's prose works. Just now, in the height of this heated argument, his seventh volume has made its appearance. That volume contains the remarkable paper (only mentioned casually by Mr. Dannreuther in his fine article on Wagner in Grove's Dictionary) called 'Sketch for a Drama on the Nibelungen Myth.' This was written in the summer of the year (1848) which in its autumn saw the writing of 'Siegfried's Tod.' In it the whole of the first three sections of the 'Ring' is most elaborately developed, and, curiously enough, the only part which was subsequently changed is precisely that which became 'Götterdämmerung,' and which, in its later development, must therefore be considered as a maturer form of Wagner's thought. Mr. Shaw's theory in its essence breaks down entirely here, although it is likely enough that had 'Siegfried's Tod' not been written first the terms of the problem developed in 'Götterdämmerung' might have been equated differently. On that slender basis alone Mr. Shaw's view is proved to be built."

THIS was in the *Evening Post* last Saturday. It but voices what appeared several weeks ago in THE MUSICAL COURIER:

The *Electrical Engineer* thinks it would pay the management of the Metropolitan Opera House to make the upper galleries more accessible, and it would certainly be a comfort to thousands of music lovers. The *Engineer* makes an excellent suggestion in its article, which is here reproduced:

"Attention was called to the inadequacy of the elevators at the big opera house in New York city, by the death of a lady who died from exhaustion in climbing the stairs to one of the upper circles of the auditorium. The elevators are so located and arranged that they only carry passengers up one or two stories, and the consequence is that every time the house is open, thousands of its patrons have to climb long flights of stairs. Many of them suffer, and all grumble. Some die.

"It is said that the elevator service cannot be changed, or, if changed, that enormous expense would be involved. But, that being so, we can see no reason why the long flights should not be equipped with the electric traveling stairways that are now so rapidly coming into fashion with the dry goods stores, and that handle hundreds of thousands of people, mostly women and children, in absolute safety and very cheaply. The current to run the motors could be taken from the lighting mains, and the simplicity of the thing would familiarize it with the public instantaneously. The cost of installation would, we believe, be met by the increased demand for upper seats at a price not less than that of seats down stairs. In the office building, the elevators have made the upper floors more desirable at equal rents with the lower, and we believe that electric stairways would do much to make opera spell profit in the same manner."

ONE MILLION DOLLARS!

THE *Herald* of Sunday last, in a carefully tabulated statement, declared that the American public this season will pay the enormous and incredible sum of \$25,000,000 for its amusements. This includes music as well as theatrical ventures. Regarding the opera, it publishes the following figures:

"The opera has been running at the Metropolitan for fourteen weeks, and—hold your breath, now—the gross receipts have been over \$700,000. This is not guesswork. It is taken from the private books of the company.

"The reason of these extraordinary receipts is that the company is the finest that has ever been heard in New York and has been playing practically during the entire season to the full capacity of the house.

"Several weeks have totalled over \$65,000 and some of them over \$75,000, far exceeding the re-

ceipts of the last grand opera season. Thus far the total receipts for the opera season are about \$150,000 ahead of the record for the previous Grau season here.

"The largest receipts were when the Wagner 'Ring' was given, which totalled for a week \$76,000. 'Tannhäuser,' on the opening night, drew \$11,500. 'Faust' on one occasion this season drew \$11,800.

"Seven hundred thousand dollars is an enormous sum of money for New York to pay into one theatre for one class of amusement in fourteen weeks, but it proves that New York is always ready to patronize in the most generous manner anything that is fully worthy of its support.

"The company of course has been enormously expensive. There have been casts in some of the operas that had to be paid so large a sum that it has cost the management \$10,000 to 'raise the curtain.' Yet some of these performances were the most profitable the Grau season has known.

"Although such a very large sum has been taken in in the gross the expenses have eaten up a very large proportion of the income. In fact, if the public's patronage had not been so generous the season would have been a disastrous financial failure.

"The management took its financial life in its hands in bringing here practically all the leading artists of Europe, but New York filled the house nightly, and the result has been a profit thus of about \$65,000, with several weeks of the season yet to come.

"It was a daring undertaking, requiring managerial 'nerve,' but the outcome has been a musical delight to New York and a season of handsome profit to the management."

Yes, and this managerial "nerve" has almost bankrupted the concert season, while in other cities the Ellis Opera Company, with Melba and Alvarez, are dealing the same deadly blows to all other musical enterprises. Since the war the so-called business boom has been productive of two evils—feverish speculative activity in Wall Street and a "craze" for the opera; both are forms of meretricious pleasure, both slay love of refinement and the higher culture.

Let us examine the above figures closely. Seven hundred thousand dollars are claimed to have been taken in so far at the opera. The season has still three weeks to run, and with the supplementary out of town season of three weeks and the third Ring cycle next week it is no exaggeration to say that a million dollars will be spent for grand opera in New York. This \$1,000,000, it is expected, will throw off a profit to the management of \$100,000—although we question this. Expenses are enormous and the maw of the foreigner greedy. But let us concede the \$1,000,000. Think of it. Ten hundred thousand dollars spent for a feverish form of amusement, for the betterment of a set of foreigners who despise us, mock us and spend their easily earned money abroad! This \$1,000,000 safely invested could form the nucleus capital of a glorious permanent orchestra conducted by a Richter, a Mottl, a Nikisch, a Mahler or by some American unknown to fame because of the very depressing conditions incidental to the evolution of home art and artists. Instead of \$1,000,000 being thrown in and consumed by foreign firebrands we might be listening weekly to the ideal performances of symphonic masterpieces with a consequent benefit to and advancement of musical culture. Thanks to our hysteria we throw into the laps of these foreign singers—the few Americans are helplessly expatriated—\$1,000,000, a princely fortune, literally cast it away and for what? To see a few painted laths—there are few of them actors—much mediocre singing—there are few real singers in the company—and all because of a newspaper hullabaloo; to these we give one million and seem happy over our idiocy. Isn't it sublime; isn't it sickening?

When \$1,000,000 was wasted a dozen years ago by the American Opera Company there was much wailing and gnashing of teeth. But at least the

money was spent on a good cause—opera in the vernacular; at least it was spent on American singers and a home conductor. We propose soon to take up this question of opera in vernacular, the opera for the people, with music composed by Americans and sung and played by Americans. Little wonder the foreign visiting artist shrugs his shoulders—such, lovely, padded shoulders—at the American composer and his efforts. Is he respected, encouraged, aided at home? Not a bit of it, and never will be until our musical public is brought to see the folly of its ways, its snobbery, its unpatriotic behavior and its sad lack of business ability—for is it good business to allow \$1,000,000 to get away from this despicable land and be spent in Europe? We think not.

With the daily press hurrahing over our victories over seas, with national fervor at fever heat, why is this important question overlooked? Oh, music; oh, opera; what a trifling matter says the business man paying \$10 for two seats to hear a foreign mediocrity. Is \$1,000,000 trifling, good sir? Art has no country, music belongs to all, cries another species of lunatic. It does, does it? Then why are Americans taxed ten times as much as Europeans to hear European singers? The third form of argument is more insidious. We pay high, says in effect this logician, because we can't help ourselves. If America could produce—hold up, there we have you! America produces most of the good voices, America produces an immense mass of instrumental talent and a fair percentage of composers. The former are absorbed by the star system, the latter are in the shade because of indifference to home products. Let America furnish the appreciation, the talent will be forthcoming, but as a beginning let it extirpate the star system and its \$1,000,000 subsidy.

A correspondent asks us several questions. We answer them as well as we can. There will be no "Meistersinger" this season at the opera because there is no one able to sing Hans Sachs in German but Anton Van Rooy, the Dutch baritone, and as he is to sing it for the first time in Bayreuth next summer, Cosima the Terrible, "She Who Must Be Obeyed," will not grant him permission. Edouard de Reszké has sung the part here, but in Italian.

The last Mazurka of Chopin spoken of by Niecks, and to be found in the Klindworth edition, has no opus number. It is in the key of A minor. Yes, there is a contra-fagotte in the Metropolitan Opera House Orchestra, an orchestra about the most mediocre that ever gathered in that building.

KING LUDWIG AND WAGNER.

No. IV.

THE final instalment of the letters of King Ludwig of Bavaria and Richard Wagner comes down to December 8, 1865, two days before the latter left Munich to take up his residence in Switzerland in the Villa Tribschen, near Lucerne. Public opinion in Munich had expressed itself so strongly in opposition to the plans of the King and the composer that his majesty had to choose between the welfare of the country and the execution of his own desires.

A public separation of the friends was the result, but the ensuing correspondence shows that this was only apparent. The King still retained his affection for the artist, and his enthusiasm for his plans, and, as all know, remained an ardent supporter of the scheme to erect a Wagner theatre elsewhere than in the capital of Bavaria. Mention has been made in the parts of the correspondence already published in the columns of THE MUSICAL COURIER of the plans drawn by Semper for a Wagner theatre in Munich, and to-day we reproduce an illustration on page 34, representing the proposed building. This is taken from a model which was exhibited at the Paris Exhibition of 1867, and attracted

much attention. A drawing shows that the internal arrangements of the auditorium and of the stage had already been sketched out in the form which ten years later was carried into execution at Bayreuth. The edifice, as designed for erection in a city so architecturally splendid as Munich had been rendered by the old King Ludwig I., was not a mere practical house like that at Bayreuth, but a massive and artistically ornamental building.

It will be noticed that the King's letters to Wagner no longer remind the reader of the epistles addressed by "Steeny" Buckingham to his "sowship" King James I. of England, but are sober and melancholy.

MY DEAR FRIEND—However painful it is to me, I must still request you to comply with my wish, as communicated to you yesterday by my secretary. Believe me I must act thus. My love for you remains eternal, and I pray that you will always preserve your friendship for me. I can say with a good conscience, I am worthy of yours. Who can part us?

I know you feel for me, can perfectly measure my deep sorrow. I can do nothing else, be convinced of this; never doubt of the fidelity of your best friend. It is not forever. Till death your faithful, LUDWIG.

(As far as possible the thing will be kept quiet, according to your wish.)

DECEMBER 6, 1865.

To this Wagner replied at once in a letter which contains the following passage:

DECEMBER 7, 1865.

MY KING—It pains me to hear that you are suffering when the simple exercises of your royal power would give you repose. I respect the unknown reasons which you withhold; for your beautiful, serious letter, in which you express yourself on the matter, I thank you from my heart; a greater proof of love could not have been given me than this touching rejection of my advice. The royal benefits shown to me by you, which I enjoyed as an outcome of your purest and noblest affection, put me in the position to listen, forgotten by the world, only to my mission, and independently to labor for the completion of the works the creation of which before all things, even more than their first production, must have been dear to you. Your kindly deeds, so rich in blessing, are, however, again by the treachery of your ministers and servants displayed to the public in a light which threatens to make them a burden to me and a reproach to you.

In the yellow journals, with which everyone who has the slightest care for his honor must seek to conceal or repudiate any immediate connection, it is continually asserted that in addition to your last royal largesse of 40,000 florins (which I regarded besides always as a lifelong loan), I have succeeded in "plundering you" in the course of the last year of the sum of 190,000 florins. That is exactly the same sum which your first cabinet secretary last September, Fr. v. B., stated as the apportionment for this year in the royal civil list for the department of music. The fact that he, when approached for an explanation of his calculation, declined further details may mean nothing; but that exactly this sum now figures in the public papers as personally drawn out by me, this, my King, does mean something; if it concerned me alone I might be silent about it, but it proclaims to the people what most easily alienates all the world, even one's own best friends, and what, looking at its evil meaning, I need not characterize more closely.

My dear King, I believe it is due to you and me to allow an explanation to reach the public respecting the accusations directed against me by these statements. The punishment for the indiscretion committed cannot lie upon me, but the public characterization of it does lie upon me.

For this purpose I choose a form for the approval of which I must approach my exalted friend. In the first place I request, with all due respect, that you order, with all royal authority, your court secretary to publish the following declaration (erklärng); namely, that the statements made in the public papers respecting the sums drawn by me from the royal civil list are perfectly incorrect and enormously exaggerated.

Beneath the explanation which I decidedly wish printed in the *Bayerische Zeitung* I must request from my royal friend permission, or his command, for the reproduction of the statements made by myself in the aforesaid paper.

Any weakening of either statement by the meddling of a third party, as took place in the case of similar calumnies last winter from the cabinet secretary, I must decline. What I desire, on the other hand, is easy, and is the mildest repudiation of proceedings which might have deserved a stronger one. Besides this, we are in this matter, no longer free, I must have a justification, at least declare the falseness of the charges made, if I am to feel that I really enjoy your royal beneficence in the sense contemplated by my exalted friend.

One of the most experienced lawyers in Bavaria, whom

I regarded it necessary to consult in the matter, declares that the execution of the step, for which I solicit your royal assent, is indispensable; he is, too, of the opinion that thus alone the sting of every accusation against me would be removed. Against such agitation I am supported by the sincerely expressed love of the Munich public, which, in a manner that really touched me, lately was declared on an occasion about which I beg permission to be able to soon inform you.

My dear King, now to the most serious matter that moves my soul. You demand from me definite statements respecting the calumnies indicated by me as directed against your exalted person—

[Here the manuscript ends.]

MY DEAR, CORDIALLY BELOVED FRIEND—Words cannot depict the pain which tears my bosom. Whatsoever is possible shall be done to refute these wretched reports in the latest papers. It must come to that! Our ideals shall be faithfully preserved, of this I need scarcely assure you. Let us write to each other often and much, I beg. We know each other well; we will never abandon the friendship that unites us. For the sake of your repose I must act so.

Do not misunderstand me, even for a moment; it would be the torments of hell for me. * * * Hail to the most loved friend. May your creations flourish. A cordial greeting from the whole soul of your faithful LUDWIG.

DECEMBER 8, 1865.

Two days later, as has been already said, Richard Wagner left Munich and for several years labored in retirement, till he was recalled from Switzerland to Germany by the preparations for the building of the Bayreuth theatre and the first festival performance.

A LOST OCCUPATION.

ALL that is now left of music in New York, so far as it is supposed to be a source of income for those who profess it, is teaching and church singing, for the opera, having engulfed everything and destroyed the reproductive musical function, has finally succeeded in driving the native and resident musician within the narrow confines of the civic musical work—teaching and church work. Deviating radically from its primary laws, opera in New York, and in those cities that entertain it, has, under foreign sway, become a fashion fad instead of an æsthetic and artistic force. Its votaries even dine in the private boxes during the progress of the performance, and whether it be the dance in "Faust" or the Funeral March in the "Götterdämmerung," the flow of wine and the festive cigarette are supposed to accompany the spectacle.

All this is not surprising, for it is the logical outcome of an illogical status. The foreign operatic speculation has been urging upon the attention of the people the dramatis personae of the company to such an extent that the object of the opera has been eclipsed and is becoming unknown to the generation. The central sun has been eclipsed by the stars.

Now, all this has been preached in this evangelistic publication for a number of years past and to such an extent that the agitation has assumed national dimensions. In last week's edition we called attention to Mr. Henderson's echoes of our wacery, for it must of necessity be an echo when any of the worthy critics of the daily papers reiterate what has so frequently been said by us during many struggling years; and yet it is surprising, when one thinks of it, that as more vigorous protests are made by the music critics against the demoralizing influences of the foreign opera system, for that system, as it is now developing, will certainly destroy the function of the critic of music in the daily press, who, as it now stands, must succumb to any sudden demise of a prize-fighter should such a one die in time to have the obituary notice reach the office about the time the musical criticism is to be put into the form. Such an event as the sudden death of a Sharkey or a Fitzsimmons would necessitate peremptorily the "lifting" of a Henderson criticism to make room for the news.

The occupation being precarious from such a viewpoint as it is, how is it possible for the music

critic gently to endure the modern method of elimination through the foreign opera tendency without vigorously protesting. Opera as a musical function is gradually entering a perspective which makes the purely musical features less necessary; with each and every year the critical observations upon the performances are relegated to a place back of and secondary to the social and personal comment and gossip. Society is intolerant of criticism, and makes it most ineffective by discarding it to such a degree as not even to read it. The Four Hundred do not read what Mr. Henderson or Mr. Krehbiel or Mr. Stevenson write, for they do not read. What they scan pertains to golf or to the direct news affecting their sets. The daily papers, on business theories, pander to this taste and fill their columns and Sunday papers with such unattractive twaddle. Space for art of any kind must therefore be contracted within confined limits, for a newspaper must represent the disposition and taste of its readers to exist. It reflects them. They come first. Any attempt to appear otherwise would, in these days, be received with a more than cynical contempt.

On this principle the news and gossip reports of the foreign singers at the Metropolitan receive a greater attention in a daily paper than an analysis of a scene in "Don Juan." The latter is abstract; the former concrete. Some people—nay, many people cannot even think in or of the abstract; some—nay, many—suffer a severe mental struggle before they can co-ordinate their thoughts so as to meet an abstract proposition. It is on this basis that some critics demand that opera should be a source of pleasure and not of study. They are, unconsciously, demanding the concrete, for the abstract worries them and they do not know why. The abstract "Don Juan" is a heavy and unattractive essay; the concrete story on Nordica's tiara, on Eames' black baby, on Lehmann's parsimony, on Plançon's senility, on Melba's diversity is, in each case, easily and readily assimilated and hypnotizes ten thousand readers when the first focuses the attention of ten.

The men in charge of the business department of the daily press, who are really its life and its force, know all this. The fact that they keep the papers afloat affords the proof that they understand the touch, that they have reduced the situation to a fine point, and are receiving the results as through an alembic, with everything reduced to its final solution.

Criticism, as it is exercised on music and musical affairs in this overgrown town, does not cover the purely civic events of the community, such as the operations of teachers, the work of church choirs or the performances of the smaller musical bodies. A few of the old orchestral organizations receive their scant reviews, but there will be no occupation left for the music critic of the daily press when finally, as it must soon be, the opera devours the few remaining orchestral concerts. Having become a social fad, the opera can and will not permit criticism from the musico-aesthetic viewpoint. The manager, dictatorily situated as he will be, flanked by the millionaires, their wives and debutante daughters seeking connections through the opera opportunity, will arbitrarily insist upon such treatment of the function as he elects, and the owners or proprietors of the daily papers will meet him halfway, for they are more than anxious to be considered important members of the social aristocracy to-day.

Whitelaw Reid, of the *Tribune*, has the most ambitious designs in society, as all who read must know. Mr. Pulitzer is somewhat daft on the subject, and his oldest son has just distinguished himself at Harvard as an amateur slugger of enormous talent with an abundance of muscle no one would have suspected considering the physical weakness of his paternal ancestor. Mr. Dana, of the *Sun*, is looking forward toward social laurels, and expects to gain great points through his strenuous support

of the Gould set—and that set is becoming rather important recently and for excellent reasons. Miss Helen Gould has done things during the war that force a recognition rather sparingly given before the misunderstanding. In fact, all the proprietors or heads of the daily press are solicitous of social eminence, for that signifies valuable association. The advertising of the banks, the trusts, the railway reorganizations, the great receivership sales, the funding operations, &c., represent fortunes to the daily press every month, and not one of our great journals will gratuitously reject any of that income merely to antagonize the fashionable sets. In fact, they do the very opposite.

This then must of necessity put an end to the function of music criticism in the daily papers. There is no further reason for it. Nothing transpires that requires criticism. The opera does not call for it; it is illogical to apply it to opera here in New York as it is done here, where the star performers are of more consequence than the work. Outside of opera there is nothing to do, for by next season a few orchestral concerts only will be given, and the recitals of vocalists cannot interest musically, for these singers are the foreign opera singers exploited sufficiently as it is.

Finding no income and no readers for that particular department and considerable objection to a severe treatment of it by those whose will is law the managers of the daily press will abandon the music department altogether except in so far as to publish the advance notices so as to conciliate the small advertiser. After a while the latter will be unable to advertise, for the opera will also absorb him, and then, on the good, old American basis, the department will die because it could not live.

It is now impossible for our daily critics to maintain themselves on music in the papers, for they must lecture, write books or do literary work not musical in order to secure such an income as is essential to a proper existence in this community. But the very institutions that engage them to lecture are being destroyed by the foreign opera. And so it goes endlessly.

THE MUSICAL COURIER campaign against the nomadic foreign opera star signifies not only a battle for native art, but a fight for self-preservation. Cannot the critics of the daily press see that if this state of affairs continues their very occupation is obliterated. Is that not apparent? Is it not so now?

EAMES AS ISOLDE.

THE *Sun* of Sunday, February 19, contained a column concerning the ambitions of Emma Eames, which are surely laudable and audible. The article says, "It was Madame Eames' knowledge of what she wanted to accomplish, and her will to accomplish it in the right way, that have brought her so far in her artistic career. One drawback in this rapid progress has made itself felt. She has already begun to wonder what there will be for her to do after her plans for the immediate future have been fulfilled. It may not be necessary to say that these include the rest of the Wagnerian roles not yet in her repertory. Her final achievement in this direction will be Isolde, and that will not be reached for several years." Again, she is reported to have said, "I sometimes wonder what roles I shall undertake after I have sung Isolde. * * * As matters are in the world of music to-day, there is no greater height. * * * But I expect to sing long after I have been heard as Brünnhilde and Isolde. I suppose that I shall have to continue singing them or make my career a short one, as nothing has come yet to be undertaken afterward. * * *

"Madame Wagner has said that she would meet me at any convenient place to do the preliminary rehearsals," Madame Eames said, "but I am by no means sure that I care to go there. I might be the only person who was new in the performance, so I should get the benefit of all Madame Wagner's

advice and instruction, as well as of all the other persons in the performance. I do not believe that would suit me very well, and I am quite certain that I should learn nothing of value from it. No, I don't think I shall ever accept Madame Wagner's invitation to sing at Bayreuth."

In another portion of the article this paragraph may be found:

"Madame Eames is concerned not only with the parts which she may sing after the Wagner roles are concluded in her repertory, but she is also interested just now in deciding which of the older Italian roles she shall learn in the meantime. It is not generally known that she studied 'La Traviata,' and was prepared to make her debut in it, when Charles Gounod heard her sing and selected her for Juliette at the Opéra."

By these utterances Madame Eames has once more shown herself to be a person of profound, unbiased reflection. It is well known that she has never allowed anything to stand in her artistic path; all things, great and small, have been estimated, weighed, and subsequently, accordingly as they have made for the Eames progress, been retained or thrown overboard. One cannot but admire such deliberation, fidelity and devotion to the personal equation. It may be consoling to this favorite American singer to recall the fact that the major portion of the musical world does not regard the part of Isolde as the extreme height and limit of all that can be accomplished by a dramatic soprano, without acid, acrimonious limitations. Often after the part of Isolde or Brünnhilde has been sung successfully by the big voices much remains to be accomplished along the lines of absolute music. In other words, a singer can, and too frequently does, declaim through one of the great Wagnerian dramas who is utterly unable to grasp and illustrate the poetry in one of the simplest of the classical songs. After Isolde has been done by Madame Eames it might be well for her to turn her attention back to the days of Scarlatti, Gluck, Palestrina, Durante and others of the pure classicists, and from them glean those musical attributes not to be gained from a comprehensive course of Wagner. When the greatest artists of all times have lived with and absorbed a few characters, mastered a few roles, and bent their vital energies toward polishing and developing them, toward securing the most subtle lights and shadows, it is not necessary for Madame Eames to stay awake nights worrying over the lack of roles upon which she can bend her gigantic mind, warm temperament and talent. There is a conceit in her utterances. No one can be a true friend of anyone who remains blind to shortcomings which may wreck them.

THE MUSICAL COURIER cannot, in justice to the rising generation, tacitly sanction the weaknesses of America's singers, for it would be but placing a premium upon wrong viewpoints and deeds, which would result in raising up one more stumbling block in the path of progress. It is to be hoped that Eames will sing many years after she has sung Brünnhilde and Isolde, and that before that time comes she will have learned much about music and its deeper stratas at present beyond her grasp. A subtlety of touch, a warmth of a mellowed temperament of a kindly, unselfish woman, such as she is, cannot fail to lead her into expansive fields, any more than the lack of these qualities would lead her against the most impenetrable kind of an artistic stone wall. Madame Eames is quite right to be unwilling to learn of Cosima Wagner, when the latter might intimate that there was something Eames did not know. No self-respecting artist can afford to learn those things which they do not know, even from Cosima Wagner. The dignity of the individual must be respected, even if the individual should be left in ignorance and darkness in consequence. Many artists never learn anything, because they fear there is someone who knows more than they do who can

teach them. The cosmos of the artist is painfully sensitive to being taught; it is no unusual thing for a singer to deny that anyone has ever taught her anything—that the knowledge and training arrived from her own unconscious consciousness and solitary efforts.

PETSHNIKOFF.

THE first portrait ever published in America of the remarkable Russian violin virtuoso Alexandre Petschnikoff appears on the front page of this paper to-day. Petschnikoff is one of the foremost musical phenomena of Europe, and has the distinction of having received the highest honorarium ever paid to an artist for a single performance in Germany. Under ordinary circumstances this would not be so extraordinary, but it happens that we in this country pay so much and so many times more to European artists than is paid to them on the continent of Europe that the price paid to Petschnikoff there may make his terms here prohibitory if elevated in the usual proportion. This is to be regretted, for he is reported in the Berlin and other letters published in this paper from Europe and in European papers to be a marvel as a violinist, one of those rare artists that combines the highest developed technical skill with a temperament and a poetic fantasy that ennobles his performances and makes them ineffaceable. There is a rumor that Petschnikoff's representatives are here negotiating for an American tour.

PARIS EXPOSITION.

AS already announced in the Wednesday edition of THE MUSICAL COURIER, the Commission to the Paris Exposition has appointed Mr. Samuel Kayzer, of Chicago, to an official position of interest to American musical instrument manufacturers. Mr. Kayzer's appointment reads:

SAMUEL KAYZER,
SUPERINTENDENT OF THE DIVISION OF MUSICAL
INSTRUMENTS IN THE DEPARTMENT OF
LIBERAL ARTS,
UNITED STATES COMMISSION TO THE PARIS
EXPOSITION OF 1900.

Mr. Kayzer was for many years Director of the Chicago Conservatory of Music and of late has not been identified with any musical enterprises. He is universally respected as a gentleman and a man of culture, whose literary attainments have frequently been acknowledged publicly and in the newspaper world.

It would seem to us that some efforts should be made to give American pianos and organs and musical instruments generally a comprehensive showing at the Paris Exposition, for the future indicates not only a colonial but also an export trade for American goods on a scale commensurate with the industry of the country. At the Paris Exposition, not thousands but millions of visitors will examine into the question of productions, and the new condition of the United States in its changed relations to the nations of the globe, growing out of the war, will make American goods the particular cynosure of most of those who passed us by at former Expositions.

A few manufacturers of high class pianos have indicated their decision to exhibit at Paris, but there is a danger that the bulk of pianos going from here will be cheap or medium low, if not low grade instruments, and consequently will create an impression regarding our piano product the very opposite of the truth; an impression which will have a serious and dangerous bearing upon our high grade instruments.

Should there be an overwhelming display of these cheap goods, fortified by an inclination and disposi-

tion to secure official recognition in the shape of diplomas and medals, the effect upon the artistic American piano may well be conceived, even at this perspective of time and occasion.

The piano question at the Paris Exposition of 1900 is a very impressive one for those American piano manufacturers who are producing high grade, artistic pianos; the deeper it is investigated the greater is its possibilities.

USING DE RESZKE'S NAME.

AFTER all the newspaper tittle-tattle and grandiose boastings, it turns out that the De Reszké theatre in Paris is the idle dream of a lot of people who hoped to sail into prosperity on M. Jean de Reszké's skirts. In THE MUSICAL COURIER last week in Fannie Edgar Thomas' letter the following news was printed. Read it and smile at the exaggerated reports, the magnifications of a pretty, private scheme of the De Reszké family:

People who have been lying awake nights through agitation over a projected Theatre de Reszké in the capital may calm their fears of respective extinctions. The De Reszké Theatre is as yet very much in embryo.

In his own beautiful home up in the Henri Martin quarter, where the sun is like silk and velvet, the air like wine and the birds sing crowns over your head as you walk, there M. de Reszké has planned an arrangement of rooms which shall admit of a stage and privileged sitting room. The lyric king has a passion for helping singers, and from his own large experience, vocally and otherwise, he is most competent to give valuable advice and direction to artists, not only in the finishing stages, but in the formation of the voice.

His home being admirably suited to this sort of artistic entertainment during his vacations, and Mrs. de Reszké, who is a musician, singer and artist to the tips of her fingers, being in sympathy with the idea, the matter of establishing such a centre has been discussed in the family, and will probably be carried out during the next vacation passed by the tenor in Paris.

This has been the germ from which schemes have grown and grown and grown till they bought out the Place Vendôme. Naturally much verbal influence is brought to bear on M. de Reszké by those who flock about him whenever he stands still an instant. There are always thousands of people rich in suggestion. But the singer is too wise a man to face impossibilities or even difficulties without feasible evidence of practical solution. This does not say but that he would be perfectly willing his little parlor scheme should grow to extended proportions with proper "encouragement." The various schemes proposed may be graceful means of feeling the international pulse on the subject. But for the present, at least up to this evening, January 23, the scheme rests in its original germ—family discussion and home environment.

We should like to know, for private reasons, the name or names of the unscrupulous men or women who started the above rumor, who used the name of the celebrated tenor to feather their own nests. We may soon be able to print some interesting facts in this pitiful attempt at falsifying the reputation of a public man and artist.

Willis E. Bacheller.

Willis E. Bacheller is one of the busiest singers in New York. He has been chosen as the tenor soloist of R. Huntington Woodman's choir in Brooklyn. He has a most sympathetic voice, and is a refined and most artistic singer. Of his recent work in Holyoke the local papers spoke as follows:

The charm of Mr. Bacheller is the nice manner that seems to give out the spirit of his number. His enunciation is perfect. He seemed to touch his highest point in the gloriously sad air "Behold and See." This was done with just the right feeling.

Mr. Bacheller, the tenor, to whom fell the duty of opening the oratorio numbers after the overture, had a true, smooth, thoroughly well pleasing voice of a delicious quality, clear enunciation and pleasant effect.—Springfield Union.

Mr. Bacheller found great favor with the audience. He is far superior to any tenor that has ever sung with the society, and though not a robust tenor, his voice has both power and sweetness, and he sings with a great deal of expression.—Springfield Globe-Democrat.



"I VEX ME NOT WITH BROODING ON THE YEARS."

I vex me not with brooding on the years
That were ere I drew breath: why should I then
Distrust the darkness that may fall again
When life is done? Perchance in other spheres—
Dead planets—I once tasted mortal tears,
And waked as now among a throng of men,
Pondering things that lay beyond my ken,
Questioning death, and solacing my fears.
Ofttimes indeed strange sense have I of this,
Vague memories that hold me with a spell,
Touches of unseen lips upon my brow,
Breathing some incommunicable bliss!
In years foregone, O Soul, was all not well?
Still lovelier life awaits thee. Fear not thou!

—Thomas Bailey Aldrich.

"POOR HUMAN NATURE" is called by its author, Elizabeth Godfrey, a musical novel. It is not, although it deals with a German school-master tenor and the doings of a gossiping, intriguing coterie in a German city, possibly Dresden. As is usual with most novels dealing with musical people, the hero sings Wagner's most difficult roles, although unaccustomed to stage routine. A love of music does the trick, so it seems. The young man in this case is the combination of bore and prig that women writers erect and fall down in worship as before a demigod. Miss Godfrey is more successful with her womenfolk. They are real, narrow, vain, greedy, sordid, vulgar, not very clean-minded, and altogether quite like the average opera singer. Miss Arrowsmith, the heroine, is a carefully finished portrait, with all the vitality of a faded daguerretype. Too much of an English lady to give way to her love for the tall iceberg tenor, she clings close "to her art," especially the evenings she sings Isolde to his Tristan, and after much unnecessary unhappiness his wife is killed off, and poor, damp but proud he meets his old love in London and she proposes marriage. George Moore's method is infinitely more truthful and to be preferred. His Evelyn Inness, when she saw a man she liked, grabbed him. George knows his operatic women. Miss Godfrey's heroine must have been a cold Isolde. There are some good bits in the book, the narrow minded wife of the tenor being the best. The skating scene recalled a much better novel, "The First Violin."

Someone writes asking my opinion of "Charles Auchester." I have none.

* * *

Henry Holt & Co. publish Albert Lavignac's "Music and Musicians," a formidable volume of about five hundred pages, which I may say without exaggeration is the most complete, condensed, meatiest volume of its sort ever printed. It has ninety-four illustrations, five hundred and ten examples in musical notation; the subjects range from study of musical sound to an account of the Russian school. Instrumentation, orchestration, the entire grammar of music, aesthetics and history of the art are clearly and cogently set forth. H. E. Krehbiel has edited the volume, with additions on music in America. Albert Lavignac, the author, is professor of harmony in the Paris Conservatory, and a recent book of his on Richard Wagner was ably translated by Esther Singleton. "Music and Musicians" is for the amateur as well as for the professional, and is *multum in parvo*.

* * *

Really, now, doesn't Ernestine Schumann-Heink look like a German version of Maggie Cline, that Maggie once hailed by me as the Brunhilda of the Bowery? I saw the German singer the afternoon

of the last Philharmonic rehearsal drive up to the Fifty-seventh street entrance of Carnegie Hall. The coachman had evidently not been instructed. He was not left long in doubts. A red faced lady, her two Japanese slits of eyes black with rage, put her head out of the carriage window and yelled in true Valkyr fashion:

"Hei-ho, hei-ho, Kutscher! Eet is not *gut*, eet is not *gut*!" The coachman looked at his "fare" with scorn.

"If yez want Fifty-sixth strate I'm yer mon," he muttered, and drove the dame with the low voice to the stage entrance. Inside I found a boy calling out "Ere's your Uman Ink; price, 25 cents!" I need not add that it was an Englishman.

I suppose that with Rudyard Kipling's lucky convalescence will come the usual cant about his illness being a bond between England and America and of his seeing America with altered vision. Mr. Kipling is a seasoned craftsman. He is a hater of a democratic form of government. He does not care for us and sickness is no reason for him to alter his opinion, for above all things he is not a sentimentalist. A sturdier John Bull does not march on two legs. I admire him for his contempt of people's opinion of him. We are such a nation of literary snobs that a word of condescension, of approval, of kindness from this clever man would set us all grimacing and hysterical with joy. But I'll wager you Kipling will do nothing of the sort. His feet take hold on British soil, and though he could quintuple his editions here he will not condescend to the sort of tripe selling indulged in by Hall Caine and Ian MacLaren. This is one of the many reasons why we like Rudyard Kipling.

Mr. Krehbiel disposed of George Shaw in that easy, archepiscopal way by remarking: "Hasn't Shaw ever read 'Der Nibelungen Myolius Ials Entwurf zu einem Drama,' which Wagner wrote in 1848? The whole scheme is in it from the beginning of 'Rheingold' to the end of 'Götterdämmerung.'" Probably Mr. Shaw, who knows no language but his own, never heard of the pamphlet, and if he had he wouldn't read it, especially in Ashton Ellis' translation. But if he had we might not have got that comical and ingenious "The Perfect Wagnerite."

I have been re-reading the most exquisite prose poem in the French language, "The Centaur," by Maurice De Guérin, and was therefore pleased to read Dorothy Furman's appreciation of the Guérins, brother and sister, in last Saturday's literary supplement to the *Times*. Maurice reminds me in his vibrating sensitiveness of both Shelley and Chopin. Like the latter he died young, of consumption, and curiously enough George Sand was his literary executor. No, no, not another victim to her insatiable vanity! De Guérin died in 1839. A year later his "Centaur" was published. Matthew Arnold first acquainted English readers with the genius of the De Guérins, although if I mistake not Mrs. Craven had translated Eugénie's wonderful diary,

a diary that compared to Marie Bashkirtseff's, and its ego-mania, is as pearls to glass beads. Against the background of her brother's masculine selfishness Eugénie's noble nature shines like the sun through leaves. I wonder why Kipling never thought of writing "The White Woman's Burden." Perhaps now he will. Saint-Beuve's opinion of "Le Centaure" is quoted in the article I mentioned. Here it is:

"'Le Centaure' is in nowise an imitation of Bal-lanche. It is an original conception and peculiar to Guérin. * * * There were days when, in his love of peace, he envied the strong and silent life that reigns beneath the bark of the oak. He dreamed of I know not what metamorphosis into a tree, but this old man's destiny, this end worthy of Philemon and of Baucis, and, at most, suited to the wisdom of a Laprode, clashed with the ardent, impetuous life of a young heart. So Guérin had, up to that time, sought for his form of expression, but had not found it; all at once it was revealed to him

hall air, unfamiliar to her Majesty, struck her fancy. She immediately dispatched an aide-de-camp to find out the name of the piece of music. On his return it was noticed that the officer's face was troubled, and instead of at once complying with her Majesty's command he hesitated, until the Queen insisted on his telling her what was the piece of music that she had admired. With much difficulty the officer faltered out that its title was "Come Where the Booze Is Cheaper." After inquiring the meaning of the substantive, the Queen is said thoroughly to have enjoyed the joke.

This is from *Harper's Weekly*. The joke lies in the Queen's ignorance of such a choice word as "booze." Come, come Regina!

One of the choir singers has a tale of a member of a church music committee which he told to the music store man, and the music store man is telling it to his friends. The singer went up before the committee for trial, and when he had trilled his little trill, the member asked him what his selection was. The singer told him, adding, "It's by Buck." The member asked him if he would not sing again.

The singer said he had a solo from "The Messiah," and would give them that. "Very well," said the music committee man, "Is that by Buck, too?"

This is from a Timbuctoo paper. Where's the point? A live buck is as good as a dead messiah!

The spring is at hand. Listen to its vernal howl. Yet the poet senses it in the roar of the gutter pipe. Lately I read this charming bit of writing by Bliss Carman:

"Every year the revival of spring, the long, soft Aprilian wind, coming

up from the South, coming in from the sea, coming over the shoulders of the mountains, strewing the wet woodlands with small, frail flowers, filling the pines and the old orchards with companies and legions and fluttering drifts of birds. Far overhead the hardy wild geese, like incorrigible adventurers, drive their arrowy phalanx across the unmapped deserts of the air; they will arrive, safe and sound, punctual as a limited express, at their proper destination, on time for the opening of the season. Some morning you are awakened by a beautiful singing, and open your eyes to a charmed wonder; the air is still; the light is warm and golden; the sky is heavenly clear; there is that magic strain once more; in his common suit of brown a song sparrow is resting on a bush by the fence corner, pouring out raptures of delight, as if his tiny heart would burst to hold it in. No one saw him come, but he is there, sure as Arcturus, necessary as the sun. A grain of dust and a breath of spirit, and there stands our seraphic atom, filling up the adorations of the morning stars, no more superfluous than they. How shy and almost furtive are these messengers of beauty, these creatures as frail and wonderful and perishable as ourselves!"

Mr. Carman is a poet and hath a feeling for fine prose. Witness the above. More wonderful than

Her Majesty is now at Osborne, where she regularly spends Christmas and the New Year. An amusing story, which I have reason to know is true, has reached me. While a regimental band was playing after the Queen's luncheon, a sprightly music



THE WILLIAM MASON STUDIO.

the musical sense, this poetic gift of the transfiguration of the common sights and sounds of life! When the composer is poet, too—he is usually naught but musician—ah, how rare, how wonderful the confluence! Schubert, Chopin, Robert Franz, Schumann—these are not the epic makers, not the master dramatists, like Händel, Mozart, Beethoven, Wagner, Bach, but the men of lyric ecstasies, the Keats, Shelleys, Poes, Swinburnes, Tennysons, of their craft. Of late, I have been reading Bliss Carman—O, joyous name for a singer!—and found a most truthful paragraph of his in an article called "The Margin of Leisure," in the *Commercial Advertiser*. This is the paragraph:

"So that we are all cast in the midst of a multitude of rhythms, like so many insignificant particles; and, perhaps, the truth is that we feel ourselves approaching our proper and natural happiness just in so far as we can accommodate ourselves to the great and countless rhythms of life with the least friction. It is very likely true that every one of us has his own peculiar rhythm, made up of a number of smaller personal rhythms, which we call idiosyncrasies, rhythms of minds, of temper, of body. And it is as unnatural for some men to be calm as it is for small persons to be ponderous or large persons to be alert. I should guess that the wisdom of conduct lies in this, that while we endeavor to reach the utmost limit of individual accomplishment, we should always be heedful that this endeavor is made through the channel of our proper personal rhythm."

* * *

Here is an answer to a question recently propounded in these columns:

A remarkable feature in connection with the reigning houses of Europe, says the *London Weekly*, is the fact that nearly every one of them has strains of Hebrew blood in the veins of its members. Almost every one of the now reigning families are descended from Albert, Queen of Sicily, who was a daughter of the old Hebrew banker Jerleoni. The latter was the first of his race to be admitted to the ranks of European aristocracy. Pope Leo IX: ennobled him in the year 1116. Later on one of his sons, who became converted to the Roman Catholic Church, ascended the Papal throne under the title of Anacletus II. This, however, by no means constitutes the only source of Hebrew blood in the royal and imperial veins of to-day. There are others of a far less remote character.

The grandfather of King Ferdinand of Portugal, the grandfather of the present King, was a Hungarian Hebrew named Kohary, whose daughter and heiress married Prince Ferdinand of Saxe-Coburg. The King of Portugal is therefore indubitably of Israelitish descent, and so, too, is Prince Ferdinand of Bulgaria, whose features are remarkably Hebraic; he is, in fact, a grandson of old Kohary's heiress. A second of the latter's grandsons, Duke Philip of Saxe-Coburg, is wedded to the eldest daughter of King Leopold of Belgium, while a third, Augustus by name, married a daughter of the late Emperor Dom Pedro of Brazil.

* * *

Mr. A. B. Walkley, the able English dramatic critic, has been discussing Chopin and Sand—that

eternal heap of Sand. After declaring that he would rather have lived during the Balzac epoch in Paris, Mr. Walkley continues in this entertaining vein:

"And then one might have had a chance of seeing George Sand in the thick (it was very thick) of her amorism. For my part I would certainly rather have met her (then) than Pontius Pilate. The people who saw her in her old age—Flaubert, Gautier, the Goncourts—have left us copious records of her odd appearance, her perpetual cigarette smoking, and her whimsical life at Nohant. But then she was only an 'extinct volcano'; she must have been much more interesting in full eruption. Of her earlier career—the period of Musset and Pagello (say the later 'thirties')—she herself told us something in 'Elle et Lui,' and correspondence published a year or so ago in the *Revue de Paris* told us more. But, to my mind, the most fascinating chapter in this part of her history is the Chopin chapter, covering the next decade, or, roughly speaking, the 'forties.' She has revealed something of this time—naturally, from her own point of view—in 'Lucrezia Floriana' (1847). For it is, of course, one of the most notorious characteristics of George Sand that she invariably turned her loves into 'copy.' The mixture of passion and printer's ink in this lady's composition is surely one of the most curious blends ever offered to the palate of the epicure."

* * *

"But it was a blend which gave the lady an unfair advantage for posterity. We hear too much of her side of the matter. This one feels especially as regards her amour-with Chopin. With Musset she had to reckon with a writer like herself; and against her 'Elle et Lui' we can set his 'Confession d'un enfant du siècle.' But poor Chopin, being a musician, was no good at 'copy.' The emotions she gave him he had to pour out in music, which, delightful as sound, is unfortunately vague as a literary 'document.' How one longs to have his full, true, and particular account of the six months he spent with George Sand in Majorca! M. Pierre Mille, who has just published in the *Revue Bleue* some letters of Chopin (first printed, it seems, in a Warsaw newspaper), would have us believe that the lady was really the masculine partner. We are to understand that it was Chopin who did the weeping, and pouting, and 'scene' making, while George Sand did the consoling, the pooh poohing, and the protecting. Liszt had already given us a characteristic anecdote of this Majorca period. We see George Sand, in sheer exuberance of health and animal spirits, wandering out into the storm, while Chopin stays at home, to have an attack of 'nerves,' to give vent to his anxiety (oh, 'artistic temperament'!) by composing a prelude, and to fall fainting at the lady's feet when she returns safe and sound. There is no doubt that the lady had enough of the masculine temper in her to be the first to get tired. And as poor Chopin was coughing and swooning most of the time, this is scarcely surprising. But she did not leave him forthwith. She kept up the pretense of loving him, in a maternal, protecting sort of way, out of pity, as it were, for a sick child."

* * *

So much the newly polished letters clearly show. Many of them are dated from Nohant. But in

themselves the letters are dull enough. Chopin composed with the keyboard of a piano; with ink and paper he could do little. Probably his love letters were wooden productions, and George Sand, we know, was a fastidious critic in that matter. She had received and written so many! But any rate, Chopin did not write whining recriminations like Musset. His real view of her we shall never know—and, if you like, you may say it is no business of ours. She herself once uttered a truth about that (though not apropos of Chopin), "There are so many things between two lovers of which they alone can be the judges."

* * *

Chopin once alluded to her in a letter to Grzymala as "growing daily older in wickedness." This is in Niecks, but is a rare exception to Chopin's hard rule of reticence.

* * *

Richard Burmeister interests me very much by his interpretation of Liszt's B minor Sonata last Sunday afternoon at Scottish Rite Hall. While in the climaxes he did submerge the impression Arthur Friedheim created here six or seven years ago, his reading was broad, fiery, poetic and dignified. I longed for more weight in the heaven-storming *coda*, but to give power as well as speed in that particular episode—it is marked *prestissimo*—is well-nigh impossible. The cuts made were judicious. The Sonata—if sonata it is—grows on me. It is a great piano piece and one in which Richard Wagner found at least two thematic ideas, ideas that he boldly pilfered and proudly acknowledged. Why not? It was all in the family. Few, few pianists have the courage to play this Sonata. It is as trying as a concerto, and those critics who complain of Liszt's want of continuity might read its pages with surprise. The first theme he never lets go. It growls like a Cerebrus and sings with Celestial purity, but it is always lurking somewhere about the premises. When it turns into a fugue we hold our breath! Mr. Burmeister is the second courageous pianist I have heard attack the work in public, Mr. Friedheim being the other.

* * *

Dr. William Mason has passed his seventieth birthday. He doesn't look his age by twenty years. To me he seems the same William Mason who played with Theodore Thomas a quarter of a century ago. His touch, then as now, is pure, liquid, sparkling, and his technic as finished as ever. This country owes much to Dr. Mason. His musical piano playing, at a period when empty virtuoso glitter was the fashion, was like the still small voice of great art. As a chamber music player, as a teacher, as a man, his career excites admiration. He has loved the best in music all his life long, and his receptive faculties, at a time when most men moodily nurse memories of the past, is remarkable. No one has kinder or more appreciative words for young musicians, be they composers or pianists, than William Mason. And what recollections he can command! What celebrated men and women he has met! He is one of the memorable figures of Steinway Hall, and in the evening of a richly endowed and well-ordered career Mr. Mason enjoys with dignity the honors which are justly his.

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From Paris.

PARIS, January 30, 1890.

AN extremely interesting concert was that of the Lamoureux Society yesterday, under the direction of the young chef, M. Camille Chevillard. M. Chevillard has realized the best hopes of him by the friends and admirers of his remarkable predecessor. It was a place not easy to fill—that occupied through so many important years by M. Charles Lamoureux. But he keeps his men in trim and en rapport, keeps his houses full and gives general satisfaction to connoisseurs and to the public generally.

On Sunday the Beethoven Symphony in A major was admirable from every point of view. There were life, nobility, correct of tempi, warmth of expression and superb ensemble. Each part, notably the Allegretto, was signal for applause unmistakable in character.

The appearance of Madame Berthe Marx Goldschmidt stirred the house in a manner most satisfactory to any artist. The pianist is much admired here; her absence through marriage, motherhood and trouble has been deeply regretted, and her reappearance is hailed with pleasure. The Schumann Concerto in A minor, though frequently played here by artists of first rank, lost nothing in her hands. Passages of brilliancy and force were especially well received. Old friends declared that the artist had gained much in large sentiment and feeling. The ensemble of rhythm between piano and orchestra was remarkably fine. At times absolute perfection in this point was reached. It is in this that Madame Goldschmidt specially excels, this united with an exquisite lightness, facility, grace, a certain distinction and an electric verve that keeps interest and carries the audience before it. These qualities were specially noticeable in the Mozart "Pastorale Variée," and in an exquisite and most brilliant "Etude en forme de Valse," by Saint-Saëns. One cannot imagine a piece more grateful to the pianist than this latter, full of everything pianistic, and of brilliancy and grace. Berthe Marx was most warmly received and many times recalled after each number. She is rapidly regaining health and spirits, and it is to be hoped that a rich portion of her career lies yet before her.

The "Zoroaster" composition was listened to with attention, some wonder, pleasure in certain rare portions, and with mirth by a large party of the "non-élite." The Parisian "blague" is not proof against the little whirlwinds of novelty that occur from time to time, and in the danse sacrée—which they denominate "sacrée danse!"—the railery of human rejection of Pleasure, the supposed march of Science, the Rire divin, &c. At a moment of crisis, of noise incoherent, of clashing and ragings, a voice in the students' quarter, which had long been murmuring parcels of wit and wisdom under his breath, to the suppressed chuckles about him, broke out clear and mocking:

"Allez—rien ne manque que le telephone!"

To feel the bite of the remark, one must know the horror and mockery in which this implement of modern mechanism is held by artistic Paris. The quarter in hearing went into convulsions, the young man with the long hair and the ready tongue alone remaining sober, an ironical smile playing around his tufted lips.

It is perhaps safe to say that there is something in this scope of musical operation, but that M. Strauss is scarcely sufficiently masterful a genius to control the elements. It was beautifully given, and M. Chevillard was recalled and warmly applauded.

The satisfaction of all this sort of composition to the mind that overlooks movement is the absolute faith that out of all this chaos of approach something grand will one day burst upon the earth. Wagner threw the new color upon the board and sent them all—not adrift, but searching. It is as when one is painting and by accident an entirely new suggestion of color or form is thrown up. The old picture falls into perspective for the moment, one is bewildered by the possibilities of the new. It costs time, chaos of suggestion, burden of selection, and much feverish manipulation before the new intention is seen clear. But when it is, the old tracing comes back, the new presses down upon it, into it, the two become one, assimilation takes place, a new design greater than ever was dreamed of grows out, and a new school is born.

The new school of music was not born with Wagner. It was but conceived. It is not yet born, not even in the agonies of birth—only in the process of development. One day it will come, however, from somewhere. It seems as if that somewhere must be a Latin country to have the griffe to counteract the skeptic materialism—the outside sight of to-day.

This will probably not come till later, till governments are rearranged, till nations are made happy instead of being savage and fearful, till people are privileged to think and feel instead of to fight and weep. This cannot happen till internationality comes. As all things are moving toward internationality fast as events can happen, repose and the new art may be hoped for at least. Meantime we endure our Strausses and D'Indys, Francks and Vidals, knowing that these are necessary nourishment to the greater good; that is through them and their kind—the endowed, the searchers, the restless, the imbued—that the new flower must blossom.

A superb concert was that of Saturday, the first of the Ysaye-Pugno recitals, comprising the sonatas of Bach in C minor and A major, for violin and piano, the Concerto Italien for piano, and the wonderful Chaconne.

It is difficult to imagine a Frenchman playing Bach as Ysaye does. It is a different comprehension, a different execution. Ysaye plays the way Germans feel, not only Bach but everything, a curious mingling of deep sentiment, intellectuality and constrained will, of largeness and depth without hardness, of warmth without passion, romance without volupté, a tender melancholy without pessimism, religion that ends with life. He was in particularly good form on Saturday, abounding in communicative power.

Pugno has everything. He is a Latin through and through, with physique, temperament, matter and spirit, greatness and softness, and immense natural gaiety, all directed by a superior intelligence, and lit by vivid imagination. He is bear and panther combined, with a tiger lurking in the shaggy depths. From first note to last his path was garlanded with "bravos," "salvos," "ahs," "ohs" and "merveilleux." Never were power and tenderness so woven over piano keys, never were heat, light, speed, so united, never oration so spontaneous and continued. There is no artist who plays in Paris in these days who gets this sort of palpitating spontaneity of applause as Pugno. Nobody, not even Paderewski.

The Concerto Italien was a masterpiece. These concerts are the most refreshing recital affairs of the Paris season, and after the work of the big orchestras the most inspiring.

The fatigue in M. Ysaye's hand has entirely left him. He seems in excellent spirits.

The next Lamoureux concert will be conducted by M. Weingartner. The violinist Thomson, who was to have played at the Sunday concert, was prevented by illness. Rivarde played again the Saint-Saëns Concerto in B minor at the Conservatoire concert. Mendelssohn's Symphony, in A, was also played, and the "Hymn to Apollo," by Augusta Holmès, was enthusiastically received. In Brussels M. Colonne gave Beethoven's Eighth Symphony; a poem symphonique by Alfred Bruneau, "Penthésilée," and Franck's "Chasseur Maudit," and a Max Bruch Concerto. He directed the Ysaye concerts there the same day that the latter directed at Paris.

Why do violinists scrape the violin? It is a wonder to

listeners that artists, especially the grand ones, do not seem to remark the extremely annoying rasp that accompanies the strong or rapid draw across the fourth string. It is like filing saws; the rasping of iron against iron, the twang of a piano key with a wire or pebble on the string. It comes from the touch of the bow string, the violin strings, and the wood of the violin at the moment of attack. Is there no way to prevent this? Why not elevate a trifle that side of the bridge, or manage the stroke so that it shall not touch? Something surely should be done to remove so grave an offense to the ears. Imagine the effect of an incessantly twanging key in a piano during the playing of a composition upon that instrument. No audience would stand it, and artists would be the first to exclaim. Even Ysaye produces this constantly in strong or fleet passages; Rémy, the French artist, still more so; Sarasate scarcely ever, Marsick a little, Jacques Thibaud not yet. He is probably too young. They all do it more or less, and nobody should.

It is to be noticed that the French artist usually plays with the side of the bow; that is, with half the string, while the German places the archet flat upon the violin, giving the whole string effect. A German, also, gives an attack which is almost a blow, and which is similar to the stroke of the glottis in singing. This one rarely hears from a French violinist (unless he has traveled and played with Germans and so taken it on). Sarasate never gives it. His tone soars out of the orchestra, as a bird's song from the foliage. It is so with some singers. Marcella Prega, for example. With Kutschera, certainly not. Some people like it, and say it gives virility.

Another difference between Ysaye and Sarasate is in the staccato. Ysaye gives what is technically called the true staccato or a separate pressure on each note, making a series of equal percussions. Sarasate dances the bow upon the strings. The effect in each case reflects the action.

A young violinist here who is making marked headway as a professor is M. Jean Jacques Mathias, whose studio is in Auteuil. M. Mathias possesses that peculiar flair for analysis which constitutes the genius of education. Himself an accomplished musician, his force with his pupils lies in this faculty of being able to put himself in the pupil's place, and to separate each difficulty into certain component parts, each one of which being mastered reduces the difficulty to pleasure, and makes of the result a sure success.

In bowing, for example, he has thus, so to speak, created a method in a remarkably short space of time, gives a strength and fibre to the tone which are extremely rare. Better yet, this quality is ingrained in all the playing, giving surety, elegance and nobility. It is, moreover, applicable to all students, proof of which is that all his pupils are marked with it. It is a bowing and consequent tone comparable to that of the grand Joachim. Even those who have been badly directed need but four or five months of this direction to lose the most serious faults of the arm and gain the above qualities.

M. Mathias has at this moment a very interesting pupil, a little girl of twelve, Mlle. Renée Chémet, who commenced her violin studies with him four years ago and who has arrived at a surprising technic. Highly endowed with gifts and temperament, this scarcely more than a child has a power which many an experienced artist might envy. She received her médaille de solfège at the Con-

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servatoire by unanimity and with the compliments of the jury. She has a sweet voice, true ear and plays the piano already well. She hopes to enter the Conservatoire next year.

M. Mathias is himself laureate of the Conservatoire, and has been for eight years first violin of the Colonne Orchestra. He has a large class, and the auditions of his pupils are very interesting. On Sunday last, together with a professor of the place, a union audition was given at Asnières, a suburb of Paris.

Speaking of violin compositions, M. Mathias says that Lalo's "Symphony Espagnole" was one of the most difficult of any given by the Colonne Orchestra in his time; that Tchaikowsky's Concerto was the longest, and that a difference between Beethoven and Brahms is that in the latter's works false notes may be played; the former's must be played with absolute correctness. This does not mean, of course, that Brahms must be played badly to be well played. It means just what it says.

Brahms is gaining very surely in France. A little more

and two lovely duos were sung. Mme. de Fontenailles and M. Hardy Thé sang delightfully, and a new tenor from Canada, Mr. Plomondon, was applauded with enthusiasm. The singing of Schubert's "Ave Maria," with harp accompaniment by Mlle. Mignon, brought tears to all eyes. Mlle. Joubert played both harp and mandolin with exceptional grace.

Among the guests were the Duchess Paul, of Mecklenbourg, and her cousin, the Landgrave of Hesse. The Italian Ambassador was to have been present, but was prevented by illness. These distinguished guests were charmed by the grace and harmony of the entertainment, and by the beautiful singing of Emma Nevada.

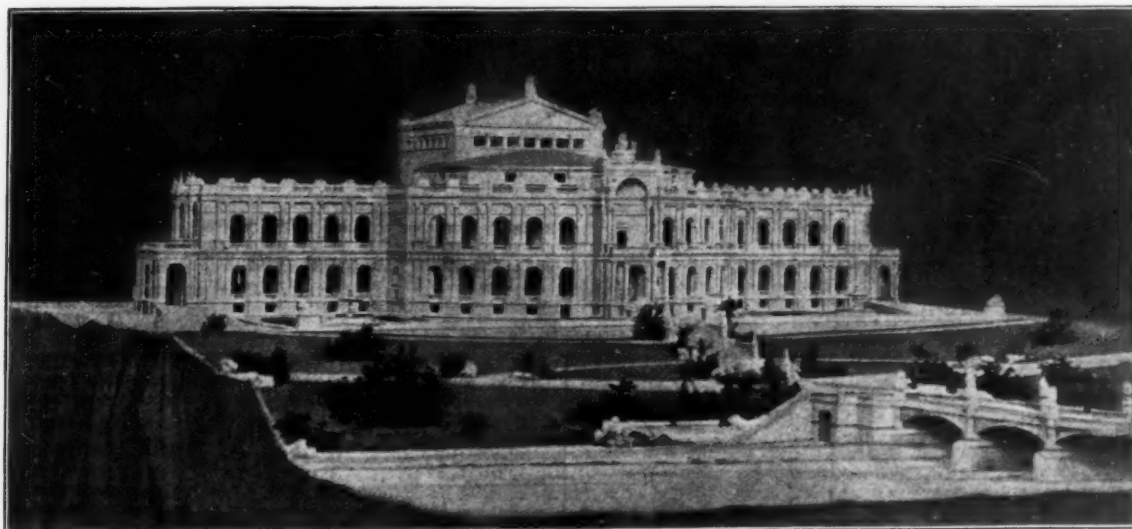
Emma Nevada leaves Paris this week for Holland.

One of the younger and most fascinating of the American students in Paris this winter is Miss Amy Howard Gale, who is here with her mother to remain some time. The young lady is tall, blond, beautifully formed, graceful and fetching, with all that peculiar insouciant independence, goodness of heart, and sweetness of disposition which

sit near by with a tuned violin all in trim, in case of accident to the one in use. In order to keep up the temperature of the strings the keys of the instrument are usually wrapped in a silk handkerchief.

On Saturday, during the Pugno-Ysaye recital, what can you imagine composed this "handkerchief" of musical protection? The American Flag! To be sure, it looked like a simple roll of red and white silk at first, but to one who loves the symbol, something in the shade of red and the stripe fascinated the eye, till by and by, during the applause, when the man's hand loosened upon the precious little roll and dropped over his knee a good corner of dark blue with some nice, bright white stars upon it; and there it was! There it was—the good flag!—on that French stage in this French town, among all those French musicians, not one American in sight, doing its duty according to tradition—keeping things in accord.

Sarasate says there are two things upon which in playing he insists for himself, first, never to let a sign of difficulty appear; second, never to allow to appear a symptom



SEMPER'S MODEL OF THE PROPOSED WAGNER THEATRE IN MUNICH.

and he will be "the fashion." He is now among the sets who love to be denominated "l'élite."

Mme. Emma Nevada gave at her home on Thursday one of the most charming of musical matinées for a long time heard in Paris. It was so essentially refined, poetic, musical, free from jar, bluster or things bizarre, that the memory of it will haunt for a long time the memory of those privileged to attend it. The clou of the affair was the "baptism" of a charming new song by M. Bemberg, representing a musicale among the fairies, and entitled "Fée des Chansons." It was daintily given by Emma Nevada, who, in lovely voice and best of spirit, sang several solos and duos. As a fairy reproduction of herself her exquisite little daughter sang several pretty things in German, Italian and French. The little girl is a "real genius" and a flower to look upon, modest as she is endowed, and not a particle spoiled by the constant praise she receives.

Miss Rose Adler, of New York, a young and rising star in the musical firmament here, sang an aria from "Mireille" and "Chanson Russe," by Paladilhe. Her voice has vibration and color in mezzo tints. An interesting and intelligent girl, she will certainly be heard from among the singers. She is a pupil of Mme. Ed. Colonne, and will sing at the Colonne audition at Salle Pleyel on Tuesday.

The songs of the afternoon were chiefly by the Comte de Fontenailles, and M. Bemberg, who accompanied their works. The selections were more than usually fortunate.

characterize that sweetest of all young girlhoods—the young American. Her voice is essentially American, clear, fresh, young, expressive, speaking in the timbre alone wonderful things of love and youth and home and correct living. It sounds as look morning glories around a home door on early summer morning.

A pupil of M. de Trabadelo, Miss Gale commenced vocal study with him, and is enchanted with the development of her voice and power to use it. Her mind is set on the stage, which is almost a pity in her case. It is to be hoped she will be diverted by something infinitely better for a woman than any stage. It probably will, as she possesses pretty shades of feeling and common sense and smiling gaiety, and does not think that any one thing makes life. She is in no hurry about her music; is working on voice production, with a few songs, by way of recreation. One of Trabadelo's new songs, "Douleur d'Aimer," she sings very nicely. She is living, by the way, in the pretty little apartment on Rue Gaston St. Paul, in the Trocadero quarter, once occupied by Delna, and described in these pages at that time.

M. Felix Hughes, brother of the singer "Greta," and pupil in Paris of M. Dubulle, leaves this week for London, to be heard by managers. He is most enthusiastic about his teacher, who speaks equally well of him. He is a handsome fellow with winning manners. His voice has been heretofore described.

When Ysaye plays in concert, it is usual for someone to

of nervousness. These two things alone give that effect of grace, ease, security which makes three-quarters of the impression of any execution, and which are specially noticeable in the Spaniard's playing.

There is no way to describe the delight and inspiration created by the second séance given by Ysaye and Pugno at Salle Erard. It was Beethoven day. Seldom does the greatest composer have such power of interpretation, such harmony in listeners. Music interpreters and audience were one. It was an absolute ensemble, such so rarely occurs.

The program consisted of op. 12, 96 and 47; Sonatas in E flat and G major and the Kreutzer. The audience was deeply, sincerely moved by the beauty of the compositions and by the illumination, nothing short of genius, shed upon them by these incomparable interpreters. They should never be separated, these two. They should play much and travel much together, for the good of music. There are few means to-day by which the propaganda could be so surely and so largely made.

Ysaye seemed deeply impressed by his task yesterday. He never was more so, at least in Paris. At times he seemed actually in communication with the subject, his whole being permeated by it. Such tone, such color, such profound sensibility never came otherwise. The oldest musicians here claim that both he and Pugno have advanced perceptibly, even since last year.

There was no end to their infinite variety and every

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move was beautiful. It is to be remarked and curious enough it is, too, that the tone of Ysaye is in all things and at all times tuned to melancholy. There is a tender melancholy in every tone he draws, whether grave or gay, lively or sober. It is the under color always—persistent and penetrating, tenderness without pessimism. With Pugno it is the reverse. No matter the form, the tone is always gay, gay, bright, optimistic, always optimistic. "What of it? Brighter things are coming. You will have forgotten all this before this time next year. Life is good, the average taken!" Alert, gay, hopeful, hope inspiring, optimistic always. In the presto of the Kreutzer Sonata it was like two happy lions of different colors gamboing among beautiful flowers.

There is much talk in certain sets over the conversion of Mme. Austin Lee to Catholicism. The Duke and Duchess of Rohan have the honor of the plucking of the brand from the burning. They will consequently receive their own spiritual pourboire later on.

A visible wince went around the galleries last night when Tosca, describing to her lover her interviews with the confessor, repeated:

"Oh, yes, he says our liason is terrible, awful and very, very bad. But he will make it all right with me, he says, if I will get you into the church!"

"The people" often make up their minds while "the rich" sleep.

The Baronne de Reibnitz has left for Germany, where she is engaged for several concerts, among other in Mayence and Coblenz. It will be remembered that this accomplished lady and admirable singer is daughter of M. Sebastian Schlesinger.

Miss Minnie Tracey has gone to Marseilles to sing in several representations at the grand opera there. Miss Tracey has the honor of making a complete conquest of the Marseilles heart, one of the most difficult to gain in France. She was received by acclamation on its stage without other intermediary than her own talents and beautiful voice. She is now under the direction of Robert Strakosch.

"La Vie de Bohème" has been returned to Parisians by the Opera Comique. It is drawing large houses. Clement, the favorite tenor, had a grand success in the role of Rodolphe.

A series of poetic conferences is to be commenced on Saturday at the Sara Bernhardt Theatre. The artist will herself recite poems at the opening. The price is placed within the reach of all poem lovers, and even poets—1 franc a fauteuil, or 12 francs, the course of twelve weeks.

A newly arranged "Manon" has been given at the Opéra Comique. M. Ibois is to sing in "Carmen" with Madame Nuovina. Mlle. Courtenay sang "Lakmé" last evening for the first time with success. This is her third appearance in "Pardon de Ploermel," "Manon" and now "Lakmé."

Great praise again for Della Rogers at Berne, this time in "Favorita." Her characterization was marked by soul, spirit, grace and charm, say the papers, while the noble bel canto of her voice is much praised.

Mme. Burmeister Petersen had again a large house at the Salle Erard, on the occasion of her concert this season. A large number of the German and Austrian colonies and of various embassies were present.

Her program consisted of the Bach-Tausig Toccata and Fugue, Beethoven Sonata, op. 31, No. 2; a Scarlatti Pastorale, Chopin Fantaisie Valse and Etude, Schubert-Liszt "Marguerite" and Aubade, and Schubert-Tausig "Marche Militaire," with the "St. Francois Legend," "Consolation" and "Rhapsodie Hongroise," by Liszt, and Scherzo Gavotte, by De Saussure. Two of the numbers, by the way, were on the program last year.

Madame Burmeister has been honored by receiving the grand medal of arts and sciences from S. A. B., the Grand Duke, on the occasion of her recent appearance at Luxembourg. The pianist was invited to sup with the Grand Duke after the concert.

A new work on the pose and development of the voice is out by Madame Torrigi-Heiroth, a pupil of Madame Viardot, now teaching in Geneva. It is called the supplement to the "Garcia School," already published by Manuel Garcia.

"L'Avenir" at the Theatre Antoine, "Les Sept Péchés Capitaux" at the Olympia, "La Princesse au Sabbat" at the Folies Bergères are among the new pieces in Paris theatres.

That which has attracted most attention among the small pieces this week, however, is "Le Roi de Rome," at the Nouveau Theatre, by means of which the Imperialists in the city sought to create a "manifestation." The effort, beyond a few inane, old-fashioned cries, was abortive.

The Odéon is having fine programs this year and doing business artistically and financially. The matinées classiques are specially valuable. On Thursday M. Henry Fouquier was the conferencier. "Le Philosophe sans le savoir," by Sedaine, and "La Farce du cuvier," by Adenis, were the pieces given. "Les Antibel" is being rehearsed. It is by MM. Pouvillon and d'Artois. This Academy of Music is doing big work. People do not realize how much. M. Ginisty is an able man, energetic, searching, artistic, sparing himself no pains or expense to make the work a success from all points of view.

"Dalila" and "Marthe" are two pieces in rehearsal at the Sara Bernhardt Theatre. The Gymnase and Vaudeville, under M. Porel, are busy with "Une Idée de Mari" and "Le Lys Rouge." By the way, that "Dalila" which Sara Bernhardt is to play was first played at the Vaudeville in 1857. It is by Octave Feuillet. Sara will make it move.

"Plus que Reine" will follow "Cyrano" at the Porte St. Martin. A companion piece to "Madame Chez Maxim" at the Nouveautés is "Monsieur Chez Maxim" at the Cluny Theatre.

Speaking of the Paris Grand Opera, Gounod made the remark:

"When I go to the opera I make sure of two things—to have my opera glasses to see what is going on and a companion to whom I can ask:

"What did he say?"

He might have added "an extinguisher to put over the heads of people who talk."

The Duchess Paul of Mecklenbourg, who is visiting Paris, complains of the way people talk during music. She is German. She wisely asks: "What in the world do people go to concerts for if it is not to hear, and how can they hear without listening?"

This Duchess, by the way, is unusually interesting. She is highly instructed, but sweet, affable, with infinite tact in conversation. She is tall, slender, blond, with a keen, clear eye, regular, refined features, a soft voice, which speaks various languages fluently, and graceful, feminine movements.

Rosenthal.

Moriz Rosenthal passed through New York last Wednesday on his way to the West, in a number of the largest cities of which he will give a series of recitals. Later he will visit Canada and appear in the principal cities of the Dominion. Mr. Rosenthal's appearances in New York will be in two Sunday night concerts in the Metropolitan Opera House, April 2 and 9. In the South the pianist achieved a succession of triumphs almost unprecedented.

Adele Lewing.

This accomplished pianist has made some successful appearances lately. At the last meeting of the New York Manuscript Society Miss Lewing played the accompaniments to four of her own songs which Miss Hildegard Hoffmann sang. A few nights ago she appeared as soloist at a reception and musicale at Robert A. Reid's studio. Many distinguished artists were present, among the number Carolus Durant, who was profuse in his praise of the pianist's performance. Miss Lewing has several important engagements for March and April.

American Guild of Organists.

THE third public service of the American Guild of Organists, in New York, will be held in the South Church (Dutch Reformed) Thursday evening, April 13. The music will be given by a mixed choir under the direction of Dr. Gerrit Smith, organist and choirmaster of the church and warden of the guild.

Arrangements are being perfected for similar services in Boston, Chicago and Philadelphia. In Boston the first service will be held at the Shawmut Congregational Church, during the current month, under the direction of Henry M. Dunham, organist and choirmaster of the church. The choir of the church, consisting of thirty-five mixed voices, will sing a "Magnificat" and "Nunc Dimittis," by Tinney; selections from Gounod's "Mors et Vita" and a "Te Deum," in D, by Dunham. The second Boston service will be held at the Central Church, with quartet choir, in April, and the third at the Church of the Advent, or some other Episcopal church, with boy choir. The committee in charge of these services consists of S. B. Whitney, Henry M. Dunham and George A. Burdett.

The first service in Chicago will be given in April, under the direction of Harrison M. Wild.

In Philadelphia, a committee consisting of S. Tudor Strang, Minton Pyne and Russell King Miller is arranging for a service to be held at St. Mark's Episcopal church, Minton Pyne, organist and choirmaster, the first Thursday after Easter.

The appearance of the first annual calendar of the guild is looked for next week. This will be a manual of about 150 pages, which will afford a comprehensive record of the history and work of the guild up to the present time. It is hoped that a copy of the calendar will reach every organist throughout the country. A committee has been appointed to collect the names and addresses of organists, of which Frederick A. Fowler, of New Haven, Conn., is chairman. Mr. Fowler may be addressed in New York, at 98 Fifth avenue (Room 11).

The following circular letter has been issued by the council of the guild, with the formal approval of many distinguished clergymen of various denominations, who are among the honorary associates of the organization:

To the Christian Churches of America, Greeting:

The American Guild of Organists, earnestly desiring to exalt, and if necessary to improve the methods of managing the musical services in our churches, submit the following in the spirit of brotherhood.

It will be admitted by all who desire the spiritual development of Christian worship, that whatsoever may tend to create a spirit of professionalism among church musicians or to stimulate a spirit of criticism in the congregation is to be deprecated.

The church should be the Christian home of sacred musicianship, and the first to recognize and foster it. The Christian musician who has consecrated his God-given powers to the study of worship music and to its most skillful and effective use as a ministry to spiritual life, is the most anxious and the best able to select desirable members of the choir and the music for its work; and he is justly held responsible for the music of the church.

In view of these things, and with a desire to elevate the status of church musicians and the spiritual ministry of music, the American Guild of Organists recommends and urges:

- I. That the yearly contract system shall be abrogated, as injurious to the church and unjust to the choirmaster.
- II. That organists and choirmasters shall be recognized as officers of the church, upon recommendation by minister and a special committee chosen for that purpose.
- III. That the music in our churches shall be directed by the minister and choirmaster in weekly conference with one another.
- IV. That where a music committee exists the minister and the choirmaster shall be ex-officio members of that committee, with full power to give counsel and to vote upon all questions that may arise.

Miss Lewis' Concert.

Miss Bessie Lewis, a pupil of Mr. Benham, will give a concert at the Carnegie Lyceum Tuesday evening, March 14, when she will be assisted by Miss Reno Fabrice, soprano, and Louis Blumenberg, violoncellist. She will play Beethoven's C minor Concerto and Weber's Concertstück, with Mr. Benham at the second piano, and solo numbers by Chopin and Mendelssohn.

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MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver,
Supervisor of Public Schools in Westfield, Mass.]

112 MURRAY STREET,
BINGHAMTON, N. Y., March 3, 1900.

Mr. Sterrie A. Weaver, Westfield, Mass.:

I HAVE been very much interested in the articles that have appeared in THE MUSICAL COURIER touching the subject of music in the public schools. After several years experience in conducting large musical organizations, both vocal and instrumental, I became firmly convinced that the future success of music in America must lie in the work done to educate the masses. This, of course, must come through the public schools. And with an earnest desire to assist in carrying forward this work I began the careful study of the subject, and the longer I worked at it the more delighted I am to see the work grow. And it is just such work (my dear Mr. Weaver) that you and THE MUSICAL COURIER are doing that is needed to bring the subject more thoroughly before the public. And the public will soon compel the wrongs to be righted. I shall be glad to assist in any way I may, and so soon as I am located in my new field of work you will hear from me again.

Very truly yours, HAMLIN E. COGSWELL.

Several letters each week voicing the interest of school music supervisors of all parts of the country in the public school music department of THE MUSICAL COURIER are encouraging to its editor. Though it is our intention to answer everyone of them, thanking the writers for their pleasant words, yet we crave pardon should an occasional one be overlooked.

To drive a "four-in-hand" as school music supervisor, private teacher and choir leader takes about sixteen hours a day, makes it quite possible that an occasional letter remains unacknowledged.

Do not stop with expressing your interest through private letters, but write something for the music columns.

MUSIC; ITS NATURE AND INFLUENCE.

Below is the full text of the lecture delivered by William L. Tomlins the night of February 22, in the St. Bartholomew Lyceum, New York:

Speaking to-night under the auspices of the department of public instruction, I shall endeavor to show the place of music in education, its distinctive place which no other study can fill.

The chief value of music to the child lies in the fact that it opens to him another avenue of expression, revealing to himself and to others new possibilities. For too many years music has been viewed as an accomplishment only, but the most progressive educators are beginning to realize its psychical value and to recognize the vital relation it holds to general education.

I believe that pure singing voice, which hitherto has been regarded as the gift of the favored few is, really, the birthright of the many, by means of which, through simple songs, one may reach to the heart of a child, making for strength and sincerity as well as sweetness.

In this city, as in every city throughout the land, there are thousands upon thousands of children woefully ignorant of the wealth and power of their own inner natures, whose dream of happiness is to have instead of to be. Each of these children has a heart-voice which, in its power of expression, may become beautiful beyond belief. The voice which we love and admire as it rings with childish laughter, may also express both heart and

soul, which awakened to their powers not only seek to voice themselves in melody, but make for self-respect, self-reliance and self-mastery.

By many people who view music study solely from the standpoint of sight reading, and regard song as mere performance, these uses of music will be seriously questioned. The current hour, then, may not be without interest and profit if I succeed in showing you the lines which parallel the heart of music and that of a child.

At the outset I may call your attention to three circles. Let them represent the pupil, the boy in school. The outer one, his actions, what he does; the middle one, his mentality, what he thinks, and the centre one, his being, what he is.

For many years school education was directed almost entirely to the middle division; his mentality. As a result of such teaching the boy is able to plan, to calculate, to contrive, perhaps to scheme. Language is his to reveal himself, but it is also his for concealment.

To be sure, we now enjoy the principles of the kindergarten and the manual training school. Many of our pupils are taught to do as well as to think. In this way their mentality is channeled to the outer light of action; a very wholesome process.

As yet, however, there has been little or nothing done for the centre; that is, no direct action. The centre is a very important part of the boy. In it, lying latent, are germs; flower germs and weed germs also, that you his teacher, and you his parent, are ignorant of, as far as he is concerned, of which even he himself is unconscious; weed germs that in the fullness of time and under the stimuli of some sudden temptations, may spring up and even challenge for control of him. Now there is, as I have already said, a distinct correspondence between the inner of music and the inner of the boy; between what are known as "time beats" in music and the boy's impulse. By cultivating this relationship to vital activity his impulses may be developed; more than this, they may be regulated, steadied if they are flighty, stimulated if they are stolid. Thus a kinship is established. Through this kinship the influences of good music may be brought to bear on the boy's better nature, just as sunlight may shine right down into the centre of a crystal, and he is thereby awakened to higher aim and greater effort. In this way he may become filled with the flowers of companionship and loving service so that when, as may be, next year or ten years hence, under the stimuli of temptation the latent weed germ lifts its head, desiring control of the boy, it will fail to find a favorable environment and have small chance to grow. For as you may so fill a garden bed with weeds that a flower hasn't a chance, so you may fill it with flowers that the weed hasn't half a chance.

Music is well nigh universal. It is the language of all civilized peoples and is expressed and understood in all conditions of life. It goes with us from the cradle to the grave. The infant coos while the mother sings a lullaby; the children have their simple songs of companionship; the lover sings his "sweet sorrow"; there follow the anthem, the battle hymn and, at the end, the dirge. Ruskin says truly that music will not voice that which is unwholesome or vulgar. A maiden may mourn in song the loss of her lover, but a miser may not sing the loss of his gold, for song will not lend itself to the expression of a miserly passion.

The influence of music does not depend upon our understanding of it—rather it understands us, as the larger may encompass the smaller, as a mother understands her child. In our joys it rejoices with us, in our sorrow consoles us; strengthens us always.

The power of music is as amazing as its universality. I stand in the busy thoroughfare of a great city on a work day, when everyone jostles his fellow in the mad rush of self seeking—the strains of an approaching band are heard in the distance, and instantly every eye brightens, each step becomes buoyant and the work day is transformed into a holiday. Yet this is accomplished by a simple brass band.

The power of song is very much greater. It has been said of John B. Gough, the great temperance orator, that he invariably began his powerful address with a number of anecdotes. Mr. Gough's method had deep meaning. By stories, heroic, pathetic, humorous, he touched his audience from every side and, having gone the whole gamut of the emotions, having worked them to a white heat, moldable, he struck home with his arguments. And yet, what this great orator did in thirty or more minutes, Patti, with a verse of "Home, Sweet Home" would do, and do even more effectually in but a few seconds.

What is this marvelous song power that, in a simple ballad, holds an audience of thousands captive, spellbound? There you see a man who came into the concert room, wrought by business anxieties to a nervous tension well nigh snapping—a few lines of the song and he is let down, relaxed. Near him, perhaps, a weary woman, worn out with watching, hardly able to keep her seat for lassitude—the same song, and she is lifted up, refreshed. More than this. For the time being each and every listener in that vast audience is brought to equilibrium. In their sympathetic equality with the song and the singer they become equal to each other, and brotherhood as well as manhood is established.

Song is the vocal utterance of the self; the inner vital self; complete, individual, unique. Standing before you—if in manhood measurably complete—my individuality is established. I am myself, unique! God has not duplicated me anywhere. This also is true of each of you and of every child in your schools. This is our glory; it is also our responsibility. The utterance of this inner vital self is song.

I say complete. To illustrate: I take up a ribbon of paper, a strip, let us say, six inches long. Used as a scale on a local map it may represent six miles, on a map of the world it may represent 6,000 miles, but whether inches, miles or thousands of miles, it has a given length, it is finite, measurable. Now I cradle it in form to a semi-circle, still it is finite. I bring the two ends so closely together that but the smallest fraction of space imaginable exists between them—finite still. But when I join the ends a complete circle is formed, endless, symbolizing the infinite. My finger may pass around its circumference in a second—sound may encircle it thousands of times in a second, light millions of times. The way is always open for greater speed, further progress.

I take up a hand bell. Striking it to secure complete vibration, the response is a song utterance of—itsself, expressing its uniqueness, its individuality. It says: "I'm a bell. Be—ll, be—ll." It not only proclaims this, but also the quality of its bellhood, a dull bell or a clear bell, as the case may be. Laying it down and taking up a gong, striking this into complete vibration, it gives forth the expression of its individuality. It says: "I'm a gong—go—ng, go—ng." Returning to the bell: If I hold it so that a part of its circumference is muffled by my hand, thus preventing the vibrations from passing around and around, no longer a complete circle, it ceases to be a bell, it is only part of a bell. Though it be nine-tenths, or ninety-nine-hundredths of the circle, it is incomplete, a mere fraction. Under a similar condition the gong is reduced to the same low level. I strike them in turn: "Chink, chink." Neither can be distinguished from the other. There is no ring, no life, no individuality, nothing but a dull "chink" of commonality.

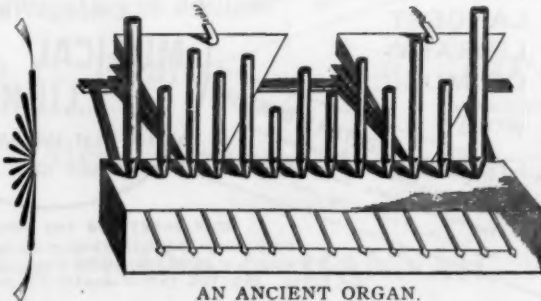
Several questions suggest themselves which may be briefly considered here.

Can we all be Pattis or Nilssons? We cannot be Pattis or Nilssons in the sense of having marvelously gifted voices, but we can be ourselves, and with most of us that will be a great advance on what we are. To illustrate: My face may not have the beauty, the regular features of a Madonna or an Apollo, but it is not therefore denied me to smile in cheeriness of disposition; to encourage; to sympathize; to welcome. So with the voice, lacking uniformity of feature and the pink and white of pure complex-

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ion, still it may ring with acclaim, melt in compassion—express the moods of heart and soul.

The language of song, both giving and receiving, is our common heritage. Compared to it nationalities are narrow. It assumes the solidarity of the race. But it is with song as with the countenance, beauty of feature is secondary to power of utterance and expression.

A second question arises: If music is so great an agent why are its effects seemingly so brief and transitory?

Patti's hearers were for the time being normal, responsive. And yet within the hour they were to be seen crowding out of the concert hall, jostling one another perhaps, even scrambling for seats in the street cars. Why is the effect not permanent, or, at any rate, more lasting?

Let us see. How was it half a century or so ago with regard to electricity? About the only electric phenomenon known at that time was the flash of lightning. The midnight, perhaps, black to pitch darkness—a moment's illumination making the whole landscape bright as day, then again pitch darkness. Now look around at the many forms of electrical energy: light, heat and power, and electricians tell us these are only the beginnings. In like manner may it be in regard to music? As to the uses of music, and therein will lie wonderful manifestations, we are at its beginnings only. As it is, music comes to us with amazing, incomprehensible power, lifting us from the valleys, from the pots and pans of daily toil, up to the heights from which life may be viewed in truer perspective. Thus it reveals to us our fuller stature and suggests higher ideals. But it does not leave us there. Setting the standard before our eyes, music says to us, "This is you; this is the mark of your high calling," and bids us live the harmonies we voice in song.

A third question: Why are not musicians more looked up to? Why are they not more worthy to be looked up to, since music has so noble an influence? Because music without purpose, music as a frill on the garments of fashion, music as a sort of hypersensitiveness, is bereft of its ennobling power.

Music is for all. To the humble toiler in the fields, he who digs, music should come as fragrance, form, color, melody, harmony, rhythm, making toil sweet and joyous. In these days, when the elaborate subdivisions of industry make labor more monotonous, toil loses its interest, making almost for drudgery. It is like so much dead ballast to which art life may come with balloon-like elasticity and buoyancy, lightening the burden. But music without purpose is worse than ballast without balloon elasticity—it is like balloon elasticity without ballast; its buoyant vitality becomes mere flightiness—empty of aim, of use.

To separate music from its uses is, as Wagner observes, like taking the fresh and blooming rose and distilling therefrom the attar of roses. Form, color and beauty are destroyed. The glorious petals of the lovely flower become offensive "ding-leams," and the attar of roses, disassociated from its natural environment, is no less a stench and an offense.

The song is the utterance of the inner self. Returning to the "ribbon of paper" illustration, it may be remarked that the circle symbolizes not only the infinite, but it also distinguishes the within, the inner.

In a profounder analysis it may be found that all is within; the without is only a sense illusion. But considering the fact that we are born into the world with five senses that readily cognize the without, and that our discipline and growth in this life are necessary to the gradual unfolding of the within; considering also that some, indeed most of us, are slow to understand this truth, I wish by this circle of paper to indicate the amazing capacity of the within and the way it reveals its powers to us and through us to others. To our finite understanding both the within and the without are unfathomable, unmeasurable. We can see a star a million miles away, and that same star can be seen reflected in a dewdrop. You

are familiar with those little Chinese ivory boxes, and how upon opening one a smaller box is found inside, and another and another and another. In some such way take the smallest centre obtainable in this circle and multiply it under the microscope a thousand diameters, then take the centre of that enlargement and multiply that again with a microscope of stronger power. Repeat this process hundreds of times. True, these microscopes have not been made, nor will they be, but the capacity is there awaiting the research. "The Kingdom of Heaven is within."

My mind goes back twenty-five years to a company of singers who rehearsed Händel's "Messiah" for interpretation. The next and every succeeding season we studied it over again from a deeper point of view, but unlike the ivory box illustration, each year opened out to us broader vision. We did not reach that inner where Händel's great soul conceived, nor may we in this life. Still less may we reach to the innermost of all.

We are too prone to be impressed with the largeness of things—those mountains which can "be removed." It was not in "the mighty wind," nor "the earthquake," nor in "the fire," but in "the still, small voice"—that "onward came the Lord."

Returning to our bell illustration let us in fancy visit a church belfry in the silence of the night. Suddenly the big bell peals out the hour, and as the loud boom gradually dies away the harmonies of the tone are heard. They sound higher and higher in pitch, but in reality they are inner and inner. They began to sound as the clapper struck the bell, but only as the fundamental bell-tone died away were they distinguished as apart from it. Previous to this diminuendo these overtones mingled with the father-tone, and seemingly were lost in it. Really, they were the contributing elements which gave the bell-tone its quality.

Helmholtz, the distinguished German scientist, has proved that while the rate of vibration sets the pitch of the bell-tone, the quality is determined by the various multiples of this rate (2 to 1, 3 to 1, 4 to 1, &c.), and on the variety and symmetry of these ratios, their relations to the father tone and to each other, depend the beauty of the quality. In his experiment Helmholtz constructed a "Syren" from a piece of common piping, through which by means of a series of puffs of air of sufficient rapidity, he produced a uniform tone of medium pitch. Then through the employment of a series of resonating cylinders, corresponding in pitch to the overtones of this initial note, he influenced the physical quality of the tone. In this way he made different combinations of resonators and secured from the "piece of piping" rough imitations of various musical instruments.

While the powers of "common piping" may soon reach their limit in this direction, showing, perhaps, the difference between the tone of a poorly blown flute and clarinet, or between these and a fiddle tone, there are subtle nuances of tone quality in violin playing which demand for their production the refinements of construction such as distinguish celebrated instruments. Under the favorable conditions of a fine instrument the exquisite qualities which make for emotional tone are produced through still higher harmonics or overtones, with higher multiples and more elaborate and at the same time more delicate combinations.

In this consideration a bell is more than a piece of piping; a violin is more than a bell; and the human voice—God-made—is more than all these; deepest in power of expression; greatest in its far reaching influence.

The pitch and general quality of the bell are determined at its casting, thereafter it remains the same. Once sombre toned, always sombre. Once clear toned, always clear. As a singer I have had many advantages denied the bell. My harmonics are based not alone upon physical proportions, but also upon the inner attributes of my nature, the higher faculties of my being. Into my tone quality I may profitably put my courage, self-respect, sympathy; qualities of patience, poise; powers of joy and sorrow; of entreaty and

command; my faith and hope and love. As to my moods: they may change; sombre to-day, clear to-morrow; heroic, pathetic. These names and changes stand for experiences which come to us. Seen from the view point of daily living, they are personal, finite, not unlikely, selfish. Seen from the view point of a disciplined life, they mingle as a whole; as many rivers flow into the ocean; as separate scale tones combine to form the unit octave. If I would be really a man this higher plane power must become part of my being. If a song artist it must be in my voice. The art "sorrow" has not the weakness of personal distress, for it is filled with the strength of hope and faith. The art "entreaty" is not a form of helplessness, but of courtesy. These attributes blended make for individuality, by service carried up to nobility on and on to spirituality.

The "within" overtones of the song voice embrace all of the singer; his powers, faculties, attributes. They may be roughly divided under these heads: Will, thought and feeling. These form a trinity, and a voice which has only one or even two of them is not complete, nor can it really be classed as artistic.

Many vocalists who pose as good singers only think their songs. One merely thinks he is a soldier and is courageous, but his voice is not complete, it has not the true ring of vitality. The audience hear the notes and the words—the thought—but they are not thrilled; there is no response.

Other singers have plenty of feeling, but no will. Their voices have the soft, sentimental quality, but no fibre. They express but a maudlin sympathy for your misfortune, your sorrow, or whatever troubles you. And if they were possessed of muscle, backbone, courage, how they would turn to and help. But they have none of these, and so they meander on in a weakly way. Good, honest sentiment has in it the ring of good-will, which prompts to action, but mere sentimentality in song is not music. It is useless stuff and nonsense.

Then there is the voice that only wills. The preceptor-like voice, strident, dominant to harshness; assertion without sympathy; manhood without brotherhood.

Music also is a trinity. It consists of rhythm, melody and harmony. These are universals, they come to the race, represented by the drum, the lute and the lyre. Along the lines of civilization the "drum" comes before the "lute," after these the "lyre." First rhythm, then melody, harmony last. Each of these has a physical basis, but the rhythm is the most physical. In its lower forms it may exist without melody and harmony, as life may exist without light and love. Savages who are insensible to melodies and harmonies are yet not insensible to rhythm. Indeed, all men are influenced by it. Every soldier, with or without an ear for music, can appreciate the tap-tap of a drummer boy's drum and can march farther, longer and better for it.

As students we should observe the same order of procedure. With the savage the physical remains purely physical: with us the physical is but the basis to which must be added higher powers, which gradually assume control. First the flesh, then the blood, last the breath. Body, heart and soul.

This trinity of manhood is overlaid by the trinity of music—will, thought, feeling; rhythm, melody, harmony.

How does this music, the power of which we all recognize and marvel at, unite with our individual finite selves, raising us thereby?

Only a faint indication may here be given by means of an illustration familiar to all.

"God breathed into his nostrils the breath of life and man became a living soul." What powers are there in this atmosphere? Are there different powers therein for vegetable life—for animal life—for human life—for soul life? I don't know, but I believe there are more than oxygen and ether and ozone. There are "withins" and "withins"—even in the air, awaiting our investigation and

THE CLAVIER COMPANY PIANO SCHOOL.

We beg to inform the public that at the Annual Meeting of the stockholders of The Virgil Practice Clavier Company, held February 15, 1899, the following directors were elected for the ensuing year: Edward M. Bowman, Almon K. Virgil, Dr. William Mason, Sumner Salter and Arthur White. Mr. Bowman was subsequently elected President, Mr. Salter Treasurer and Mr. White Secretary. Your attention is further invited to the fact that Mr. A. K. Virgil has returned from Europe, where he has been introducing the Clavier and Clavier Method with distinguished success, and that he will remain in this country and devote himself to teaching, lecturing and generally promoting the interests of the Virgil Practice Clavier Company.

A new work entitled "Physical and Gymnastic Exercises Specially Adapted to Piano Playing," including among other things the Preliminary Table exercises in full (never before published), can also be obtained from the Company. Price, 25 cents.

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This Company will establish a **PIANO SCHOOL**, based upon the principles of the Clavier Method, to be known as **The Clavier Company Piano School**, which institution will be under the personal supervision and direction of Mr. A. K. Virgil. The school will be opened for free examinations and enrollment Friday, March 31, and Saturday, April 1, and will commence Monday, April 3.

Special attention will be given to the Preparation of Teachers.

The Foundation Exercises in Pianoforte Playing, by A. K. Virgil, will be furnished to the trade and public by the publishers (The Clavier Company).

discovery. And the more subtle they are the higher the powers, in all probability.

And breathing through his nostrils, what is there in that?

"Breathed into his nostrils the breath of life." The nostrils are the gateway to the lungs, the mouth to the stomach. Have you ever noticed the greedy boy at the children's party, who leaves the scene of gaiety to peep into the dining room before the doors are opened? Watch him closely and you will observe his breath drawn heavily and noisily through his pouted lips. In fancy he is already eating the goodies he sees, and the air he draws in is to heighten the illusion. Change that boy's appetite to the love of music or pictures, and as he hears or sees his eyes will kindle and his breath will be drawn—not through the mouth, but in inspiration through the nostrils.

Have you not also noticed that when one is aroused to completeness, this breath is always called for—if the emotion is honest and wholesome the nostrils will be the gate of entrance. For example: A flash of righteous indignation, a quickly taken breath, then, "How dare you?" And so with admiration, with welcome, with compassion.

This, too, is the right order of procedure: 1. The concept. 2. The breath for its maturing. 3. The birth. A note sung is a birth. If the concept were true and then well ripened the birth would come naturally. Too often our song notes are artificial and have to be forced out, or they are still-born.

Now for the illustration: I trill my lips as the tongue may be trilled in sounding the consonant R. Try the experiment, listen attentively to this "lips" action. Imagine that the lips, proud in their sense of achievement, say to an observer: "Did you notice that we chopped the atmosphere? That we were the motive power? In short that we did it?" Noticing his hesitation and lack of response, they are again "trilled." Forced to answer, he says: "You were perhaps the means, but not the motive power. In fact the breath coming up from your lungs trilled you."

"Oh, no," they say, "we did it."

"Then," says the observer, "trill again, but let the breath be held back."

Then they try and fail, securing merely mechanical flesh movement, something like "ba, ba, ba, ba, ba, ba," but lacking vocal tone. Disappointed and humiliated by their evident failure, and changing grammar for slang, they ask: "Don't we come in at all?"

"You come in to just this extent," explains the observer; "you put yourself in a receptive attitude, a moldable condition, which practically says to the air 'thy will be done.' If, on the contrary, you hold yourself rigid, arrogant, the breath never, never can trill you."

Note that the lips in this illustration stand for all the parts which in singing are acted upon by the breath, and that their harmonious action (which is one of the conditions of real song) is secured by their common obedience to the breath—the universal. Being equal to it, they are equal to one another. Note further that the trilled lips in giving themselves to the breath lose their self-consciousness (by which is meant that finite, measured action expressed by "ba, ba, ba, ba, ba,") only to find themselves in a new sensation, that of being trilled. This lip action, which I refer to merely for illustration, because it is an experiment easily tried, is a rough example of the lips of the larynx, which, with the other parts of the vocal machinery, give themselves up to the breath, only to find immediately a new sensation known as singing. Losing the flesh, they manifest the spirit, giving up the finite, they become a part of the infinite.

Rhythm, in music, is built from a unit of time measurement called the "beat." Each beat in its turn is appreciated as the present. "Now." What can briefly be said of this "now"? In the first place it is short, not two seconds long. We say "this year," "to-day," "this minute," but we cannot appreciate any of them as a unit, as "now." No soldiers were ever trained to march only thirty steps to the minute. No music is written in so slow a tempo. If I clap my hands once every second there is probably no one here but could detect even a slight deviation in the time. But if I clap my hands by the watch only once

every five seconds a slight variation could not easily be detected even by an expert.

The lowest forms of "beat" perceptions are physical, self-conscious. The banjo player marks time with his heel, and the heel, you know, is the plebian part of the physical body. A prize fighter posing before a crowd of admirers is apt to stand well on his heels and accentuate his chin. So. (Illustrates) Well, the banjoist is dominated by his heel. If it should suddenly stop, stick in the carpet, his fingers would rest on the strings, his voice cease, even his brain would become vacant, until release came to the heel, whereupon all would go merrily on.

The raw recruit marching for the first time under a drill sergeant stamps in a stiff, self-conscious way; left, right; left, right. The drill sergeant destroys this dominance of the heel by gradually securing an associate action of the ankle, the instep and the ball of the foot, the result is, electricity. Purification, not by elimination, but by completion.

So with the voice. Take the tyro in music. At first his beat will come to him like a self-conscious jerk of the arm or hand. As he advances in his studies he should manifest the sense of elasticity mentioned, like the bound of a ball or the turn of a skipping rope. Still progressing, the "beat" assumes a new dimension, that of the within; the pulse as it may be felt at the wrist. To the completeness of the body the forces of the blood have been added. The kick has become a heart beat. Lastly there may come to him the slowest "beat" of all, and the grandest. The "beat," corresponding to the breath, embracing all the dimensions: The swinging stride, the swirl of the arm, the bound of the pulse, memories of the past, promises of the future, history, destiny, the "now" of the soul. In this brief "now" man may come to feel some of the sublimity of his own presence. And, as a ray of light may recognize the influence of the flame that feeds it, in contemplation he is lifted up to a faint recognition of that "now" of the infinite, "Who was, and is, and ever shall be, eternally, I am!"

And what is it all for? Not for self, but for others, others regarding. Music is the voice of love, but the love which music voices is not maudlin sentiment, nor gross desire, nor narrow attachment.

"What's this dull town to me, Robin's not here."

Rhapsodies of joy because our Robin is here, or of grief because he is away, are demoralizing, in the art sense, to a young singer, who is apt thereby to lose perspective—the proportion of the one to the all—the love of nature, the flowers, the fields, hills, sunshine; the love of liberty, country, humanity; and that other, different yet qualified by association with them, the love of Robin. What then if Robin be not near, even though seas divide? Sunshine, liberty, truth and love remain.

Art, like love, must be all embracing.

A few super-sensitives, gathering themselves away from the common herd, may ripe and rot in their selfish culture. This has been proved over and over again.

Not as the "Tower of Babel," but with extended base, like the Pyramids, enduring for ages, should we build. Reaching out a hand on either side, "Come, brothers, let us go together Godward!"

Ben Woolf in Town.

Ben Woolf, the music critic and Boston correspondent of THE MUSICAL COURIER, was in this city yesterday. Mr. Woolf attended the funeral of his brother, Michael Angelo Woolf, the well-known artist-illustrator, who died last week in Brooklyn.

Howe's Lenten Organ Recital.

Edward E. Howe, organist of the First Presbyterian Church, Hazleton, Pa., gave the following program at his last Lenten Organ Recital:

Gavotte from Second Violin Sonata.....	Bach
Cradle Song, op. 38, No. 1.....	Grieg
Postlude.....	Wely
The Three Singers.....	Tours
Reformation Symphony.....	Dr. Jones.
(Registered for organ by Mr. Howe.)	
Hope in the Lord.....	Händel
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CINCINNATI, March 4 1899.

THE second popular concert on Thursday evening, February 16, at the Hotel Alms, by the Symphony Orchestra, under the direction of Frank Van der Stucken, presented a good program.

Most of the numbers were old-timers, but favorites as well. The Introduction and "Bridal Chorus" of "Lohengrin," arranged for small orchestra, was given with fine spirit and contrast. Clearly and tersely outlined was the air "Louis XIII." by Radou. The Strauss and Suppe numbers sparkled with life.

On Friday evening, March 3, the first concert by the Auditorium String Orchestra, under the direction of Henry C. Froehlich, was given at the Odd Fellows' Temple. This orchestra is composed entirely of students of Mr. Froehlich's training, as follows:

First Violins—Miss Lalla Stephenson (principal), Miss Elsie Stephenson, John P. Steen, Adolf Borjes, Harry Eldridge, Oscar Schath, Grant Straub, Wm. Amsler, Miss Laura Niederlander.

Second Violins—Arthur Weiss, Miss Laura Vonderheide, Miss Lucy Starling, Louis Schorr, Robert Kilb, Albert Gumble, Miss Elsie Frietsch, Victor Stange, Miss Madeline Vettel.

Violas—Miss Mabel Wells, Wm. Shannon, A. Kuehn.

'Cellos—Dr. A. A. Kumler, Julius Bach, P. Fassig.

The string orchestra was assisted by the following solo talent: Miss Dorothy Cohn, Miss Grace Allmitt, pianists; Miss Laura Weiler, soprano; Walter C. Earnest, tenor; Miss Elsie Stephenson and Adolf Borjes, violinists.

The orchestral playing showed a very commendable ensemble—good precision and tone quality. The Raff Cavatina for violins in unison showed tone blending. A musical character is stamped upon the works. Miss Laura Weiler, soprano, a pupil of Hans Seitz, has a promising coloratura voice. Her intonations are absolutely pure, and she puts life and color into her work. As an encore she sang an aria from "The Sicilian Vespers."

Miss Cohn's playing was marked by considerable finish and maturity.

One of the most efficient and active members of the Orpheus Club, of which Charles A. Graninger is the director, is David M. Gohen. Mr. Gohen is one of the charter members of the club, and grew up with it. He has cultivated music simply because he liked it. He has a baritone voice of fine material, and is often called upon to fill out the solo work in the chorus numbers of the Orpheus concerts. Mr. Gohen has been a valued member of the club for more reasons than one.

His conservatism and good advice have stood by the club when it needed support most. Quiet and unobtrusive, Mr. Gohen has always declared himself in action rather than in words. Such men as Mr. Gohen are needed

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for the continued welfare of the club, which this year appears to be more prosperous than ever.

The Ellis Grand Opera Company gave three performances this week, Monday, Tuesday and Wednesday nights, in Music Hall.

The third Beethoven evening by Theodor Bohlmann and the Chevalier Pier A. Tirindelli, to-night, in the Recital Hall of the Conservatory of Music, presented the Sonata, op. 30, No. 1, A major; Sonata, op. 30, No. 2, C minor, and the Sonata, op. 30, No. 3, in G major.

The occasion was a rare treat. In the first place, these sonatas for piano and violin were never given her before in this connected historic form. In the second, they were given a most finished and artistic interpretation. The study and care bestowed upon them was everywhere in evidence on the part of both performers. They seemed both actuated by the same spirit, and the result was a noble, spirited ensemble. Beautiful in conception was the Adagio of the first Sonata. It was given with clearness of form and poetic expression. But the Adagio of the second was like unto an inspiration. Certainly Beethoven never wrote anything more tender, devout, almost heavenly, than this movement. There is a touch of sadness in it, too, which lends zest to the entire tone production. The performers did it full justice. With spirit and vigor they played the Allegro con Brio and Scherzo of the same Sonata.

The audience was genuinely of the musical élite only—those who are specially fond of Beethoven.

Mr. and Mrs. Adolf Hahn, violinists, recently gave a most successful concert in Indianapolis. They were assisted by H. G. André, pianist.

The *Daily Journal*, of Indianapolis, says the concert of Mr. and Mrs. Adolf Hahn, recently given there, was "as delightful a concert as it has ever been the fortune of Indianapolis to have." Mr. André, who assisted the Hahns at their concert, won the universal praise of the press for his excellent playing.

Of him the *News* says: "He played the Beethoven Sonata in a finished manner, developing the theme in a distinct and artistic way. His work is marked by a care and painstaking that show a correctness and facility that is an example for the student." J. A. HOMAN.

Ion Jackson.

Few singers have been so incessantly busy this season as Ion Jackson, the tenor. He will give a song recital to-night at the Wesleyan University Athletic Association, Middletown, Conn. To-morrow he will sing in a concert at the Calvary Methodist Church, 129th street and Seventh avenue, New York, and will sing again there April 21. He will give a Lenten song recital at Jamaica, March 19. During the second week in April Mr. Jackson will sing "In a Persian Garden" at the Waldorf-Astoria. The week following he will sing in concerts in Parkersburg, W. Va., Akron, Ohio, and other cities in Ohio. Here are a few press notices:

Mr. Jackson sang for Grace Choral Society, Jamaica, L. I. E. T. Winchester, conductor.

It was Mr. Jackson's first appearance in Jamaica. He showed himself a true artist by the magnificent rendering of each selection. He received an ovation.—*Brooklyn Times*.

Dr. Jackson, tenor, has a charming voice of the tenor robusto quality. He received an ovation after each number, and the musical people here have a warm place in their hearts for him.—*Jamaica Democrat*.

Among the tenor songs was "Under the Rose," dedicated to Mr. Jackson, which he sang in a most pleasing fashion.—*New York Evening Sun*.

Miss Alma Robert.

THIS gifted young singer, who is under the management of Remington Squire, announces a subscription musicale at the Waldorf-Astoria the afternoon of March 21. The program will be well chosen, and Miss Robert will doubtless be greeted by a fashionable audience of music lovers.

Miss Robert is another American singer of brilliant promise. She was born in Syracuse, N. Y., and received her musical education in New York. She is nearly related to Mme. Albani. Her voice is a high soprano. Miss Robert is brimful of enthusiasm and ambition and throws her whole soul into her work. While not unknown in musical circles, she has not yet made many appearances in large concerts. Her work has been confined principally to private musicales. Already she has won hosts of admirers. Her repertory is large, embracing most of the arias. It is Miss Robert's



MISS ALMA ROBERT.

purpose to go abroad to still further cultivate her voice. Her ultimate destination is grand opera, for which she intends to study diligently.

Her forthcoming appearance will introduce her to a large audience of music lovers. The success of her musicale is assured, for a number of liberal patrons have interested themselves in the singer and her project.

Mrs. Fisk in St. Louis.

Mrs. Katherine Fisk has been winning her customary laurels in St. Louis, where she recently sang with the Choral Symphony Society. The *Globe-Democrat* said:

Mrs. Katherine Fisk, one of the most distinguished contraltos of this country, sang Glück's great aria from "Alceste" entitled "Divinités du Styx." In this selection almost all the styles of an artist are drawn upon, from a vocal standpoint. It is scarcely necessary to state that Mrs. Fisk triumphantly conquered all the difficulties in her way. She sang with great intelligence and dramatic fervor. Her chest tones are very resonant. Her middle register is full, and contains tones of great sweetness. Her upper notes are of remarkable power and brilliancy. Altogether her work was of a high artistic calibre.

The Glück aria showed Mrs. Katherine Fisk in all her vocal beauty, and satisfied everybody.—*St. Louis Star*.

The Silberfeld Children.

WM. M. SEMNACHER, the director of the National Institute of Music of New York, has cause for congratulating himself, as he has been warmly congratulated by his friends upon the success of two of his pupils, Bessie and Mamie Silberfeld. The children, aged respectively twelve and eight years, are genuine geniuses. They gave a concert last Wednesday night in Mendelssohn Hall, being assisted by Miss Kathrin Hilke, soprano; Max Droge, violoncellist, and H. S. Krause, accompanist.

The program, which was gone through without hitch or omission, follows:

Piano solos—	
Gigue in G major.....	Bach
Sonata in D major, Allegro.....	Haydn
Mamie Silberfeld.	
Vocal solo, Chanson d'Amour.....	Beach
Miss Kathrin Hilke.	
Piano solos—	
Andante in D minor, op. 26.....	Beethoven
Prelude and Fugue.....	—
Bessie Silberfeld.	
Cello solos—	
Nocturne.....	Chopin
Elfen Tanz.....	Popper
Max Droge.	
Piano solos—	
Forest Elves.....	L. Schytte
Idylle.....	A. Dreyshock
Etude.....	H. Ravina
Mamie Silberfeld.	
Piano solos—	
Preludes in G major and B flat major.....	Chopin
Etude, op. 25, No. 6 (thirds).....	Chopin
Etude, op. 10, No. 5 (on black keys).....	Chopin
Berceuse.....	Chopin
Waltz, A flat, op. 42.....	Chopin
Bessie Silberfeld.	
Cello solo, Romanze.....	Schaper
Max Droge.	
Piano solos—	
Suite in A minor.....	Bach
Consolation.....	Mendelssohn
Spinning Song.....	Mendelssohn
Mamie Silberfeld.	
Vocal solos.	
Der Engel.....	Wagner
Schmerzen.....	Wagner
Miss Kathrin Hilke.	
Piano solos—	
Warum?.....	Schumann
Liebesträume (Nocturne No. 3).....	Liszt
Rigoletto Fantaisie.....	Liszt
Bessie Silberfeld.	

It is difficult to determine which of the two children is the more talented. Both evidence extraordinary gifts. The younger did her work with an ease, abandon and a surety very unusual for one even several years her senior. Her sister's playing is marked by an accuracy, a finish and an intelligence rarely, if ever, found in the performance of a girl pianist. Her self-poise, confidence and maturity give to her work the character of a finished performance. Her technique, which is nothing short of marvelous for one of her age, has not been allowed to outstrip her musical development, and all she attempts is done understandingly. These prodigies are healthy, bright and well developed.

They are, indeed, fortunate in having so able and conscientious a preceptor as Mr. Semnacher. He keeps them in the way they should go and watches their development day by day. Their destiny could not have been committed to more capable hands.

The world will hear from these Silberfeld children.

George Hamlin.

The great American tenor George Hamlin will be the soloist at the Chicago Orchestra concerts, which take place Friday, March 10, and Saturday, March 11, at the Chicago Auditorium.

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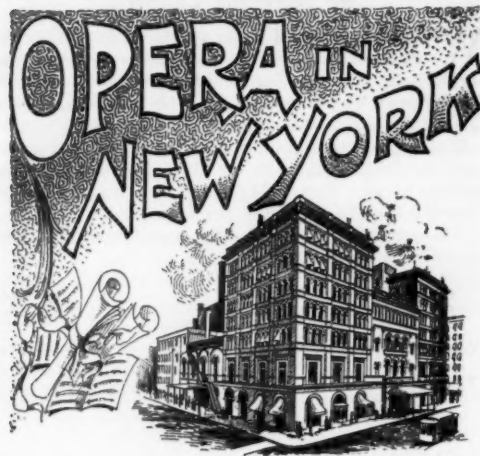


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"RIGOLETTO" was sung last Wednesday night at the opera; Friday, "Romeo et Juliette"; Saturday matinee, "Aida." Saleza being sick, Ceppi substituted. In the evening, Lehmann remaining ill, "Les Huguenots" was not sung, "Lohengrin," with Van Dyck and Saville being given instead. At the Sunday evening concert, Sembrich, Schumann-Heink, Bispham and Salignac appeared and did their little vocal "stunts," to the delight of the usual unmusical mob. Monday night, "The Marriage of Figaro" was repeated; to-night, "Le Prophete" is announced, and Friday night, the one novelty of the season, "Ero é Leandro," by Luigi Mancinelli is promised. At the matinee "Lohengrin," and "Rigoletto" Saturday evening. Next week, beginning Monday, a third cycle of the "Ring" will be given.

To Sing in "The Creation."

Miss Hildegard Hoffmann has been engaged to sing in "The Creation" with the Mount Vernon Oratorio Society, Alfred Hallam, conductor, March 23. J. H. McKinley, tenor, and Ericsson Bushnell, bass, complete the cast of soloists.

Clarence Eddy.

Below are several late press notices of Clarence Eddy, the organist, who has been playing in the West recently:

One of the most interesting musical events which has taken place in Kalamazoo was the organ recital given by the famous organ soloist, Clarence Eddy, in the auditorium of the First Presbyterian Church, Tuesday evening. The representative musical audience seemed thoroughly to enjoy the program.

The program was varied in character, thus affording Mr. Eddy opportunity to show his versatility. His virtuosity, as has been recognized, is of the highest order, and naturally impressed itself upon the audience. There have been organists who have employed a sort of gymnastic exercise as a means of displaying their powers, but although Mr. Eddy used the pedals when the occasion required, his performance was of quite a different character. It was noticeable that he was a master in the management of the stops which control the different sets of pipes, which enabled him to exhibit the beauty of phrasing in organ work in its perfection.

Technically, his playing was highly artistic, as was to have been expected, and he added to the charms of his interpretation a poetic understanding and development of the compositions which he rendered. The program was quite long, but engaged close attention throughout. The different numbers ranged in character from the dainty and pleasing "Benediction Nuptiale" to the magnificent Sonata by Guilmant and classic Fugue by Bach. It is hardly necessary to say that Mr. Eddy showed himself a master, whether in the lighter compositions or in the massive works which formed the heavy numbers on the program.

The audience was intellectually interested and highly gratified by this rare musical treat, applauding every number cordially. Mr. Eddy graciously responded to an encore after the Schubert "Serenade," a triumphal march composed by Spinney and dedicated to Mr. Eddy.—Daily Telegraph, Kalamazoo, Mich.

The organ recital at the Presbyterian Church on Tuesday evening was well attended, and the music loving people enjoyed a rare treat in the wonderful playing of Clarence Eddy. The concert overture by William Wolstenholm, written last summer especially for Mr. Eddy and still in manuscript, was a skillful effort. Mr. Eddy is a master of the pipe organ, and brings out all the power and sweetness possible. The gems "Ave Maria" and the Scherzo in G minor by M. Enrico Bossi, were given with wonderful charm. While every number was beyond criticism, and some of them beyond the appreciation of the majority, none failed to enjoy Franz Schubert's "Serenade" arranged by Lemare. It is most simple and expressive. Mr. Eddy gave eight numbers, and held his audience spellbound until the last.

The Fifth Sonata, op. 80, by Guilmant, consisting of five parts, was rendered as none but an artist could. It was one of the most difficult, varied and beautiful. Bach's Fugue in G minor is another number worthy of especial mention, where all are so good.—Kalamazoo Evening News.

The Hugo Heinz Recital.

NEW YORK has received an unusual supply of song recitals this season. Not only have Grau's artists entered the field, but several new and important singers of Europe have come over especially to appear before American audiences as singers of songs and ballads.

Important among these concert givers stands Hugo Heinz, concerning whom THE MUSICAL COURIER spoke at length last week, and who gave his first recital at Mendelssohn Hall on the afternoon of Wednesday, March 1, assisted by Frederick Peachey. At the first note it was apparent that the singer's vocal cords were slightly affected by New York's trying climate, which necessitated a certain restraint and forbade any very vigorous usage. In spite of this the voice was singularly fresh and sweet, of abundant power, smooth and well used throughout its considerable range. In England Mr. Heinz has frequently been criticised for using too much voice in halls of medium size, hence at this recital he did not give full rein to his voice as far as power is concerned. The program consisted of many well-known but popular selections, which demonstrated the catholicity of the singer's taste, as well as the versatility of his accomplishments. One can say no more than that Mr. Heinz sings Schubert and Schumann as they should be sung, he observes various subtleties of phrasing, and has mastered the art of vocal color blending, which is such a relief from the many singers who sing forte or fortissimo spasmodically, with no actual emotional reason for doing either.

Although Mr. Heinz at no time used his voice to its full power, nor was it as clear as usual, the perfect carrying quality made even the softest note distinctly audible to the limits of the hall, while the louder passages flooded it. The voice is always mellow.

The beauty of enunciation in all of the languages in which he sang, the charm of his personality, the sympathetic quality of his voice, his direct and simple interpretations, the poetry he extracts from every line of a song, make of the singer one of the most peculiarly interesting and thoroughly satisfactory "lieder" singers before the public.

Mr. Peachey, at the piano, was one of the best accompanists heard this winter. He is thoroughly in accord with the singer and has developed the art of accompaniment to a high degree. It is to be hoped that he will supply at least two solo numbers at the approaching recitals. For the sake of those who may have missed it last week we publish once more the program:

Liebesbotschaft	.....Schubert
Trockne Blumen	.....Schubert
Drei Wanderer	.....Hans Hermann
Wie bist du, meine Königin	.....Brahms
Mein altes Ross	.....Schumann
Zur Johannisnacht	.....Grieg
The Sea Hath its Pearls	.....Clarence Lucas
At the Mid-hour of Night	.....Cowen
Morning Hymn	.....Henschel
Gewitternacht	.....Franz
Widmung	.....Franz
Si tu veux, Mignonne	.....Massenet
Pensée d'Automne	.....Massenet
Warum	.....Tchaikowsky
Frühlingslied	.....Rubinstein

The following criticisms appeared in two of the New York papers:

Mr. Heinz possesses a baritone voice of excellent quality, good range and sufficient volume, which he uses with much discretion and taste. * * * The program yesterday served to show that he is a sympathetic singer possessed of a fine musical judgment, who for the most part fully met the requirements of each composition. His enunciation was excellent, and the phrasing demonstrated his complete control of his breath.

His work yesterday was especially noteworthy for its refinement and absolute avoidance of exaggeration. Altogether he is a singer well worth hearing. His program yesterday included numbers by Schubert, Hans Hermann, Brahms, Schumann, Grieg, Lucas, Cowen, Henschel, Franz, Massenet, Tchaikowsky and Rubinstein.—Evening Telegram.

In Mendelssohn yesterday afternoon a young German baritone of fine presence and obviously good breeding, who has just as obviously spent considerable time in London, gave a recital of songs—chiefly German, but with an admixture of English and French. The newcomer's name is Hugo Heinz, and he was accompanied tastefully and discreetly on the piano by Frederick Peachey, also a stranger to our shores. Mr. Heinz's program invited the audience (largely professional) to expect a singer of taste and independent judgment, for, though there were plenty of pieces which belong to the familiar list upon it, they were all gems of their kind, and mixed with them were others not hackneyed, yet interesting.—Tribune.

Hugo Heinz will sing in Boston on March 21, and will also, after his return from the West, give a farewell recital here.

Mme. Olulla Valda.

Madame Valda, the Lamperti vocal specialist, has removed her studio to No. 127 West Forty-fifth street.

Gulick Benefit Concert.

IN the ballroom of the Hotel Savoy a Lenten musicale was given last Monday evening for the boy soprano, Earl Gulick, who made his professional debut a short while ago. A large number of his friends were present, and if he was not a spoiled boy before the evening was over it was because his handsome little head was of the kind that refuses to be "turned."

The musicale and reception was given under the direction of Mrs. Joseph Fairchild Knapp, and the women who assisted her in receiving were:

Mrs. Henschel Adams.	Madame Lucchetti.
Miss Bronson.	Mrs. A. Thompson Martin.
Mrs. Henry P. Clark.	Mrs. St. Clair McKelway.
Mrs. Frances Crawford.	Mrs. Emerson McMillin.
Mrs. Maillard Myron Canda.	Mrs. H. B. Moore, Jr.
Mrs. J. Henry Dick.	Mrs. Cord Meyer.
Mrs. C. L. Dwenger.	Mrs. Edgar Park.
Mrs. Henry Greenman.	Mrs. John L. Koutt.
Mrs. Craig Reasoner Guerin.	Mrs. Henry Roso.
Mrs. E. B. Havens.	Mrs. Margaret E. Sangster.
Mrs. Calvin E. Hull.	Mrs. Theodore Sutro.
Mrs. John W. Hutchinson.	Mrs. S. Gardyne Stewart.
Mrs. David O. Lyall.	Mrs. Albert M. Snedeker.
Mrs. Edward P. Terhune (Marion Harland).	Mrs. Harris King Smith.
Mrs. Clifford Tuttle.	Mrs. Gamaliel H. John.
Mrs. Daniel T. Wilson.	Mrs. C. M. Stone.
Mrs. Edwin Whaley.	Mrs. C. M. Simis.
Mrs. Joseph Timmerman.	Miss E. E. Simis.

Letters were read from the Chief Executive and Mrs. McKinley, and also from Lieutenant-Governor Woodruff, expressing the regret of the writers that previously made engagements for that evening prevented them from being able to attend.

The ushers were Robert P. Lethbridge, Joseph Palmer Knapp, Spencer Swain, Charles Louis Dwenger, L. Kemp Prossor, Mr. Lester, M. Lucchetti, French consul, and F. W. Riesberg, of THE MUSICAL COURIER.

Young Gulick, who has not yet reached his teens, sang entirely without notes, showing study and care in the memorizing. His closing high B in Denza's "May Morning" quite astonished everyone, but this was as nothing compared to later achievements, when he sang a high D flat clear and true. These high notes are, however, not the chief things about the lad; he sings with love for the music and natural and spontaneous enthusiasm. So when he sings "I Love You, Dear," it is with the ardor and meaning of the adult. He verily throws himself into the spirit of the song, and thereby enchains instant attention. Clear and bell-like was the high A at the end of the "Cavalleria Rusticana," and his singing of the "Last Rose of Summer" was perfectly natural in its simplicity, hence effective. In "Thy Angel Spirit," the duet with Mr. Powers, he sang with much vim and expression. Many were the congratulations showered upon Dr. and Mrs. Gulick, parents of the young chap, whose future, under Francis Fischer Powers' skillful direction, seems, with good health and earnest study, already assured.

Mrs. Jacoby's regal presence and wonderful voice were enjoyed by the audience to the utmost, and Mr. Powers himself was the centre of admiration. This singer's famed mezzo voce, the power and passion of the voice, are inexpressibly touching, and created a very furor. Hans Kronold played with grace and chic, and Hobart Smock became a shining light through his manly yet tender singing. Though a "tenor robusto," he yet sings with much dainty sentiment. Last, but not least, Harry Arnold quite covered himself with glory in his piano solos, played with elegance and esprit.

Horace Kinney was the accompanist.

A Bowman Pupil.

Miss Cecile Louise Castegnier, a pupil of E. M. Bowman, played a group of pieces by Schubert and Raff at Sherry's last evening, at a Lenten séance of French monologues given by Prof. G. Castegnier (Miss C.'s father), and won a hearty double recall. Miss Castegnier has a fine touch and refined style. She is to give a recital this month at the residence of Mrs. Disbrow, assisted by the violinist Dora Valesca Becker.

Rosenthal's Movements.

The success of Rosenthal's present tour has exceeded all expectation. He has played in over sixty concerts, and is booked for fifty-six more. This week he plays in Syracuse, Utica, Cleveland and Buffalo. Next week he will visit Grand Rapids, Detroit, London (Ont.), Toronto and Boston. This will be his last appearance in Boston. In New York he will play in only two orchestral concerts, Emil Paur conducting, in the Metropolitan Opera House, April 2 and 9. In these concerts a number of the stars of the Metropolitan Opera Company will appear.

New York Ladies' Trio

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FLAVIE VANDEN HENDE, Cello.
CELIA SCHILLER, Piano.

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NEW YORK, March 6, 1899.

LAST Tuesday evening a number of people met at Madame Courtney's handsome studio, Carnegie Hall, and enjoyed some very fine singing. The pupils who took part in the musical program were: Miss Mary Maconochie, Miss Louise Courtney, Miss Carrie E. Mensch, Miss Maud Banning, Miss Plummer, Miss Nellie Glogan, Roger Allen, Mr. Seaman and Louis L. Evans. Owing to illness, some of the singers were unable to be present; but in spite of this, the evening passed most pleasantly for all assembled. Miss Plummer and Mr. Allen, who made their first appearance before the public, were most cordially received, as were also Miss Maconochie, Miss Courtney and Mr. Seaman, all of whom are established favorites.

Arthur Voorhis gave the second of his series of piano recitals at St. Catherine's Hall, Brooklyn, N. Y., last week, and was interestingly followed by the assembled and invited guests. This pianist's Chickering Hall recital of a year ago will be recalled with pleasure, and many of those present recall especially his own graceful and charming gavotte. As a sample of a rational and well-planned program of a piano recital, Mr. Voorhis' last is herewith appended:

Sonata, op. 27, No. 2.....	Beethoven
Nocturne, No. 5.....	Chopin
Scherzo, No. 1.....	Chopin
Nocturne, No. 1.....	Schumann
Romanza.....	Schumann
Hark, the Lark.....	Schubert-Liszt
Liebestraum, No. 3.....	Liszt
Waldeinschæn.....	Liszt
The Flatterer.....	Chaminade
Les Willis.....	Chaminade
Capriccio.....	Martucci
Barcarolle.....	Moszkowski
Guitarre.....	Moszkowski
Tarantelle.....	Moszkowski

J. Warren Andrews' pupil, Bertha Bradish, one of his best Minneapolis pupils, sends several programs in which her name appears frequently. These programs contain such standard works as the great G minor Fugue, by Bach; Pastorale from the "William Tell" overture, "Grand Chœur," by Guilman, Toccata by Capocci, the fifth Guilman Sonata, Thiele concert piece, &c., all of which require the highest possible technic, and as a musical brother from the Northwest writes, "Miss Bradish is equal to anything." She seems to be winning her way to the front rank in that section; among early engagements she has a recital on hand for Superior, Wis., and she recently played at the Ladies' Thursday Musicales of Minneapolis. In another part of this issue will be found Mr. Andrews' Bach program for this Thursday, when he will give his second free organ recital, at 4:30 P. M., at the Church of the Divine Paternity, Seventy-sixth street and Central Park West. Your Gossiper expects to be there.

The following is self-explanatory:

NEW YORK CITY, February 24, 1899.

Mr. F. W. Riesberg:

It gives me great pleasure to announce to you that I will co-operate with the Harlem branch, Y. M. C. A., in re-

gard to my proposed organization of an orchestra. At present we are struggling alone, and with inadequate funds. I have thus far only a double quartet (with promises of more musicians), but the expense of securing a large enough room, light, piano, and things necessary for the undertaking is great, and is a stumbling block to immediate success. By joining my orchestra, at the Harlem Y. M. C. A., No. 5 West 125th street, all these things are furnished me. It will be a great opportunity for any music loving young man who is desirous of profiting through ensemble work to join us. If you have any pupils, or know of any young man who would like to join us, kindly advise him to call at the Y. M. C. A., 5 West 125th street, and confer with Mr. Banister for particulars.

Thanking you in advance,

Very cordially,
ALBERTUS SHELLEY.

Miss Florence May Loomis, soprano, is a pupil of whom any teacher may well be proud, and under Miss Emma Thursby's experienced and capable guidance this young woman is making rapid strides. At a recent gathering the writer heard her sing these numbers: "Mattinata," Tosti, and "Without Thee," d'Hardelot.

Combining a high and clear voice of perfect truthness with much animation and musical feeling, this prepossessing young woman should surely have a promising future.

Another pupil of whom the teacher is proud, the teacher being Parson Price, is Miss Stockwell, who sang at the St. David's dinner at Sherry's last week. Her numbers were "The Holy City" and a new song by Mr. Price, "Nanny Frew," words by Ingersoll Lockwood ("Hans de Groot"). This was the singer's debut, and the audience, among whom was Evan Williams, accorded her a most flattering reception.

Adolf Dahm-Petersen, the energetic voice teacher and entrepreneur, of Ithaca, has arranged with Godfrey's British Guards' Band for their appearance April 17. He hopes also to book Paur's Orchestra, on the principle that the best is none too good for Ithaca.

F. W. RIESBERG.

Katherine Bloodgood.

Mme. Bloodgood will sing this month on the Pacific Coast. She will give two song recitals in San Francisco, and two recitals in Los Angeles. She will also be heard at San Diego, Santa Barbara, Fresno, San José, Oakland and Sacramento.

Kneisel Quartet Plays.

The Kneisel Quartet gave a chamber music matinée Tuesday of last week at Mendelssohn Hall, playing a Haydn Quartet, Tschaiakowsky's Quartet, in B flat minor, and Svendsen's Octet—the latter with the assistance of various members of the Boston Orchestra. Last night the quartet gave its fourth concert, playing the same Tschaiakowsky Quartet, the Brahms Sextet and Arthur Foote's piano quintet.

Katherine McGuckin.

Katherine McGuckin, the Philadelphia contralto, who recently sung in New York with the Paur Symphony Orchestra, and who is now under the management of Victor Thrane, filled engagements during the month of February as follows: February 2, musicale given by Mrs. Page, Manheim Club house; February 6, miscellaneous concert, Frankford, Pa.; February 10, musicale by Mrs. J. Price Ewing, Germantown, Pa.; February 16, concert North Baptist Church, Camden, N. J.; February 20, "In a Persian Garden," Manheim Club house; February 22, musicale, Colonial Dames, Independence Hall, Philadelphia, Pa.; February 25, miscellaneous concert, Bank Hall, Philadelphia, Pa.; February 27, "Elijah," Academy of Music, Philadelphia, Pa.

Rubinstein Concert.

THE Rubinstein Club, now in its twelfth season, gave the second private concert for this year at the Waldorf-Astoria on Thursday evening, March 2. The club had the assistance of Hubert Arnold, violinist. It seems almost beyond belief that the tone quality of this remarkable club remains so superior; there is a steady improvement, a certain ease and authority which characterize their work, which holds the club in the elevated place it has now, through the discreet and vigorous efforts of the director, William R. Chapman. It is doubtful if there are many other organizations equal this in attack, purity of style, tone quality and intelligence. The balance of parts is perfect; the quality of the alto voices is especially commendable.

The program opened with the well-known Rubinstein melody in F, worked into a joyous spring song. This was sung with bright, fresh voices and a swing and joyousness most charming. The Misses Boice, members of the club, then sang a duet, "The Gypsies," by Brahms, well known for the violin, but not often encountered in this guise. It is difficult, but was well sung. The Hatton and Macfarren numbers were full of the proper atmosphere. The latter especially went with a vigor decidedly refreshing.

Mr. Arnold's selections pleased the audience, which was evidently a friendly one. The persons acquainted with the violin and its attributes were less pleased, for while the player possesses considerable technic, he still does not possess sufficient to properly play the works he undertakes. His double stopping is too often false, but on the other hand he possesses a good bowing arm, which is true if paradoxical. "The Song of the Norns," by Hans Hofmann, is an unusually meritorious composition. It is dramatic, descriptive, well constructed, original, full of pleasing themes and entirely within bounds of musical good taste. This was dramatically taken by the club, and Mrs. Coleman's solos were wholly adequate. Her voice is quite pure, fresh and free from prevalent affectations.

The same desirable characteristics which have made the Apollo Club what it is have entered into the Rubinstein Club, which of course is natural, for Mr. Chapman is the director of both, and his perfect discipline always bears good fruit. The program was arranged in the following order:

Voices of the Woods.....	Rubinstein
Duet, The Gypsies.....	Brahms
The Misses Boice.....	
Summer Eve.....	Hatton
You Stole My Love.....	Macfarren
Faust Fantaisie.....	Sarasate
Hubert Arnold.....	
Song of the Norns.....	Hofmann
Dance Song.....	Max von Weinzierl
Incidental solo by Mrs. Strahan.....	
Sweetheart, Thy Lips are Touched With Flame.....	Chadwick
Under the Rose.....	Mrs. Orme Fischer
Mrs. Louise Cowles Weeden.....	
Lullaby.....	Chadwick
Romance.....	Van Goens
Scherzo Fantastique.....	Bazzini
Hubert Arnold.....	
Good Night.....	Rheinberger

The songs by Mrs. Strahan and Mrs. Weeden contributed largely to the pleasure of the evening. The third and last concert will be given on Thursday evening, April 13.

Lillian Butz.

The following clipping is from the Dayton, Ohio, 'Daily News':

"Miss Lillian Butz has been making rapid strides in her profession since her appearance in New York, and THE MUSICAL COURIER of last week gives her a merited tribute. The many friends of Miss Butz in this city are justly gratified over her steady rise to prominence in the musical world."

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Boston Music Notes.

BOSTON, March 4, 1899.

MRS. MARIAN TITUS has been engaged by Mr. Gericke for the soprano part in Schumann's "Manfred," which is to be given in Boston in April. Mrs. Titus is so well known both from her own remarkable voice and her quick success as a singer, she having made her first appearance only a little over two years ago under the auspices of her teacher, Mme. Gertrude Franklin-Salisbury, that it is unnecessary to say more of her singing than that she always creates remarkable enthusiasm whenever and wherever she sings.

Another of Madame Franklin's pupils, Miss Gertrude Miller, who has sung at many recitals during the season, sang very beautiful at Mrs. Oliver Ditson's first musical on March 2. Her services are in constant demand both for in and out of town concerts. Mrs. Louise B. Brooks, contralto, is another of Madame Franklin's pupils who has made a distinct success.

Caroline Gardner Clarke is to sing a group of Scotch songs at the meeting of the Woman's Press Association at the Vendome, March 9. The songs are written by Mme. Helen Hopekirk, who will play the accompaniments for Miss Clarke.

The program committee of the Worcester Festival Association has decided to produce Horatio W. Parker's first important work for chorus at the Wednesday evening concert of festival week, next September. The name of the work is "King Trojan." The work requires about an hour for performance, is scored for quartet, of soloists, soprano, alto, tenor and bass, large chorus and full modern orchestra.

Rosenthal will give a farewell recital at Music Hall on Saturday afternoon, March 18.

Edward A. MacDowell, who has not been heard in Boston for several years, will give a piano recital in Steinert Hall on Tuesday afternoon, March 21.

An orchestral concert in the Association Star Course will be given in Association Hall, Thursday evening, March 9, by the Beacon Orchestral Club, assisted by Miss Hedvig Lidstrom Boynton, soprano. The club is composed of fifteen women performers, led by Mrs. Marietta S. Raymond.

"The Creation" will be given by the Handel and Haydn Society in Music Hall on Sunday evening, March 19. Mrs. Genevieve Clark Wilson, Mr. Ben Davies and Mr. Joseph S. Baernstein.

The Haydn String Quartet is the name of the youngest musical organization in Harvard University. The members are: Carl S. Oakman, first violin; Herbert R. Johnson, second violin; Charlton B. Murphy, viola; Ernest Sachs, cello. Their first appearance in Boston will be at Carl Oakman's recital in Steinert Hall on March 15.

The second annual concert by the Cambridge Manual Training School Band will be given March 22 at Union Hall, Cambridgeport, under the direction of Albert R. MacKusick, assisted by Mrs. Jessie Eldridge Southwick; the Cambridge Manual Training School Glee Club, Albert P. Briggs, leader; Mrs. Katherine McLeod-Austin, contralto; the Tremont Temple Orchestra, of Boston, and the Weber Quartet, of Boston, comprising A. C. Prescott, E. E. Holden, W. E. Davison and L. G. Ripley.

"The Damnation of Faust," which will be sung by the Cecilia on March 13 and 15, marks the climax of interest in the club's Wage Earner series. Every seat was sold a week ago, and orders are still pouring in. The soloists will be Sara Anderson, Evan Williams, Gwyllim Miles and Frederick Martin.

Godowsky, the Russian pianist, will give his second recital in this city next Wednesday evening, in Steinert Hall.

The Music Commission have voted to give another series of Municipal Chamber concerts in various sections of the city. The series as planned will be held as follows: Old Public Library Building, Thursday, March 9; Roxbury High School Hall, Warren street, Tuesday, March 14; Brighton High School Hall, Tuesday, March 21; wardroom old Franklin School, Washington street, above Dover street, Tuesday, March 28; Shurtleff School, South Boston, April 4. The quartet engaged for these concerts consists of Carl Peirce, first violin; Bernard Fiedler, second violin; Samuel Goldstein, viola; Leon Van Vliet, cellist. The vocalists are Fred L. Benjamin, baritone; Annette Welch-McMunn, contralto; Zelda Rotali, soprano; Albert H. Houghton, baritone. James T. Whelan is the accompanist.

Sara Anderson will be the soloist at a concert to be given in Lowell on March 9.

The Worcester Spy of recent date says:

P. C. W. Dufault, the brilliant young French tenor, who went from Worcester to New York last October, has met with remarkable success in the metropolis. He is now singing Saturday forenoons at the Fifth Avenue Synagogue, and Sundays at a Unitarian church. He has just been engaged for the coming musical year as solo tenor at the Church of the Pilgrims, Dr. Storrs' church in Brooklyn, at a salary of \$1,200. In addition he has many concert engagements. On Christmas Day he sang

at St. Patrick's Cathedral, and he has sung at Carnegie Hall, and before the Lotos Club. He has been engaged to sing at the annual musical festival at Ocean Grove, N. J., next summer. Next month he will sing in Mendelssohn's "Hymn of Praise," which is to be given at Pilgrim Church, Worcester, by J. Vernon Butler. Mr. Dufault's success is especially gratifying to his teacher, Mrs. Maria Peterson, of Worcester, to whom, it may be said, Mr. Dufault gives all the credit of his vocal training.

The music committee of the Franklin Street Church, Manchester, N. H., has arranged to have Miss S. Marcia Craft, a well-known Boston soprano, sing at the vesper service on the evening of March 5.

Miss Caroline Gardner Clarke was the soloist at the concert given at the new Y. M. C. A. Building in Malden recently, the Amphion Club assisting. Miss Clarke sang in Newton Centre March 1, under the direction of G. A. Burdett.

The veteran Orpheus Musical Society observed its forty-sixth anniversary by a reception and dinner at its club house, 552 Massachusetts avenue (old Chester square), last week.

There was a large attendance at the Home Day of the Literary Union at the Centre Church, Haverhill, Mass.

The entertainment was a symposium, and the subject, "Music," was illustrated by vocal and instrumental selections, and two papers. Miss Herring, Mrs. Anderson, Mrs. Quimby, Mrs. Davis, Miss Allan and Mr. Doe took part.

The ninth evening in the Faculty Course will take place at the New England Conservatory of Music on March 8, when a recital will be given by Miss Estelle Andrews, assisted by the Orchestral Class conducted by Emil Mahr.

Louise Gehle's Success.

Louise Gehle's singing is meeting with increasing success. She sang at the Westchester Womans' Club, of Mount Vernon, recently and was highly commended by a large and critical audience.

Of her singing last Friday evening at Yonkers, where she assisted the Dramatic Club of that place, the Yonkers Herald of February 23 says:

Miss Louise Gehle's contralto of pronounced richness was one of the features of the evening. The young soloist exhibits remarkable ability and a splendid voice.

Miss Gehle is already engaged for a prominent position in a Brooklyn church. Miss Gehle is a pupil of Mme. Lena Doria Devine.

Miss Rebecca Wilder Holmes.

Below are given extracts from the articles that appeared in Binghamton papers regarding recent appearances in that city of Miss Rebecca Wilder Holmes, the talented young violinist, who is under Townsend H. Fellows' management:

There are few violinists of the age of Miss Holmes who aim so thoroughly to interpret the composer. Her mastery of technic seems to come as a matter of course. She uses no device to catch the eye or ear, and is conscious only of exquisite and faithful rendering of the musical masterpieces.—Binghamton Chronicle.

A conscientious artist is Miss Holmes, whose violin number was one of the pleasures of the evening. The bow in her deft fingers draws from the instrument a tonal beauty that is not frequently heard, while her delicate, sympathetic touch expresses the feeling and earnestness which she puts into her work.—Binghamton Leader.

Heinrich Meyn.

Few of the singers now before the public have been so consistently successful as Heinrich Meyn. His admirers are so numerous that he can always count upon a large audience when he sings in New York.

As has already been announced, Mr. Meyn has arranged two Lenten Musicales at popular prices. The first of these will take place to-morrow afternoon at 3 o'clock, in Mendelssohn Hall. The program is made up only of Schumann songs. It is:

Frühlingsfahrt.
An den Sonnenschein.
Ihr Bild.
Die Beiden Grenadiere.
Der Arme Peter.
Ich wand're nicht.
Romanze.
Dein Angesicht.
Widmung.
Mit Myrthen und Rosen.
Die Lotusblume.
Aus den Ostlichen Rosen.
Hochländer's Abschied.
In der Fremde.
Waldeggespräch.
Über'm Garten durch die Lüfte.
Belsatzar.
Wanderlied.

THE SEIDL TESTIMONIAL.

THE Sun, Monday last, printed the news that the projected benefit for the widow of Anton Seidl would not be given. The following denial of this appeared in the Sun of yesterday:

To the Editor of The Sun:

SIR—The Seidl testimonial operatic performance is in full blast. It will be on March 23, Thursday evening, at the Metropolitan Opera House, and will consist of four favorite and popular acts from, probably, "Lohengrin," "Walküre," "Meistersinger," and "Götterdämmerung," with a possibility of orchestral "Parsifal" music in between the acts by the members of Mr. Seidl's old orchestra. All the great singers have volunteered. Tickets will be on sale at the Opera House one week in advance of March 23, and advance applications may be mailed to Miss E. H. Welling, 46 Park avenue.

Mr. E. Francis Hyde, president of the Philharmonic, is acting as treasurer of the Seidl fund.

R. W. G. WELLING.

As Mrs. Seidl has declared that she does not care to participate, and as there is no reason why a rich University like Columbia should benefit by the fund, this Seidl benefit should be abandoned. The whole affair is undignified and smells of advertising. According to the Sun last Monday Jean de Reszké has expressed his willingness to subscribe \$1,000 and Maurice Grau \$500. Let others do the same if they wish, but let this charity be given in silence. The feelings of Mrs. Seidl should be considered.

"Rigoletto" at the American.

THE Castle Square Opera Company drew an immense house Monday night for the first production of "Rigoletto." The opera was presented in an acceptable manner. The choruses were excellently sung.

As Rigoletto the début of Mr. Bagway was a fairly good one. He sings well, but overdoes his part a great deal. It is exceedingly disagreeable to behold such deformities as he assumes. His tricot was padded as if they were filled with cocoanuts; and the question presented itself: How could such a creature be the father of so beautiful a Gilda as Miss de Treville portrayed?

The calcium effects on the last act were ghastly, and should be dispensed with; they don't belong to such a production.

Miss de Treville scored a decided success as Gilda. Dudley Buck, Jr., barring a few disagreeable vocal defects, made a good impression in the difficult tenor rôle.

The famous quartet in the last act was well sung. The audience was most enthusiastic. The production is well worth seeing.

The cast on Monday night was as follows:

Rigoletto, court jester.....	B. Bagway
Duke of Mantua.....	Dudley Buck, Jr.
Sparafucile, a bravo.....	Henry Norman
Count Monterone.....	H. L. Chase
Marullo.....	H. L. Butler
Borsa.....	E. L. Weston
Count Ceprano.....	W. H. Brown
Gilda, Rigoletto's daughter.....	Yvonne de Treville
Maddalena, Sparafucile's sister.....	Lizzie Macnichol
Giovanna.....	Rita Harrington
Countess Ceprano.....	Maude Lambert
A Page.....	Helen Darling

Miss Hack's Pupils.

A musicale was given by the pupils of Miss Elise A. Hack Friday afternoon, March 3, at her resident studio, 347 West 123d street. They were assisted by Mrs. J. Williams Macy, contralto, and Miss Clara Bell Bragg, pianist.

WANTED—Position as violin teacher in Eastern college by a man of ten years' experience, pupil of Petri and Ysaie. Can furnish first-class recommendations. Address S. F. C., MUSICAL COURIER, New York.

A MUSICIAN (lady) of superior acquirements, having studied three years in Vienna with Leschetizky and holding high credentials, will accept a position as teacher in some worthy musical institution or private school, and a limited number of earnest private pupils. Address "Musician," care Anglo-Austrian Bank, Vienna.

CLARENCE EDDY.

Organ Concerts and Recitals.

American Tour,
January 1 to May 1, 1899.

Address: KIRBY CHAMBERLAIN PARDEE,
Fine Arts Building, Chicago.

The New York Ladies' Trio.

THE recent tour of the New York Ladies' Trio added to the popularity of this unique organization and considerably enhanced the reputation of each of its members. This combination is the only one of its kind in this country, being composed of three talented young ladies, each of whom is equally as great as a soloist and in ensemble work. The personnel of the organization is as follows: Miss Dora Valesca Becker, violinist; Miss Flavie van den Hende, violoncellist, and Celia Schiller, pianist. The trio has just completed a highly successful tour, which carried it through the South as far as Jacksonville, Fla. Another tour will be made early in the spring. The press notice reproduced below shows how successful was the recent tour:

The individual members of the trio are finished artists, and acquitted themselves most creditably. Miss Carllsmith, the contralto, has a very charming voice, highly cultured, and she has it well under control. She has a pure and even timbre, especially in her higher registers. Her singing of Bartlett's "Dream" and her two encores, for which she selected two catchy ballads, was delightful. She sang the "Dream" with a fervor and expression that caught the audience. Miss Becker, the violinist, is possessed of excellent ability, phrasing beautifully, and showing good wrist work. Her encore, Schumann's "Traumerei," was prettily rendered, as also the valse variation in the "Faust Fantaisie." Her work in the trio was excellent, and it was generally regretted that one of her numbers did not give full way to the expression and poetical conception of which she is the possessor. Miss Van den Hende, the cellist, bore the burden of the work of the trio, and proved herself an artist of much merit. She played well the numbers allotted to her, her bowing being strong enough, while her color and delightful phrasing enhanced the natural beauties of the compositions assigned to her. For the Godard Berceuse she substituted "Simple Aven," of Thomé, which was played with a delicacy and expression that delighted. She is the happy owner of a beautiful violoncello, which has a peculiar, soft, singing tone, and which was much admired last night. Miss Celia Schiller, the pretty pianist of the trio, bore the burden of the concert, as she also acted as accompanist. The two pieces she played, as also her encore, were well rendered.

She has a powerful wrist, clear, bell-like tones, and her phrasing was perfect. The Moszkowski number was especially well rendered. The work of the trio is especially commendable, the ensemble being good, all the individual members playing with a finish and evenness that made the entire work a pleasure to listen to.—New Orleans Picayune, December 14, 1898.

DORA VALESCA BECKER.

This violinist is an example of the perseverance of the prodigy. When a mere child she showed an uncommon talent for music, which, from the beginning, was cultivated judiciously. Her predilection was for the violin, which she studied with enthusiasm. Practicing diligently, under a capable teacher, she made rapid progress. As a prodigy she toured with the Emma Thursby and Clara Louise Kellogg companies and her playing excited wonder everywhere. She was proclaimed a genius.

Going abroad to take a course of instruction, she was placed under Joachim, with whom she studied for several years. Upon the completion of her studies with this master, Miss Becker, still a young woman, albeit already a mature artist, resumed her concert work. With the Edward Lloyd company she traveled a considerable time and won a succession of triumphs. Later she made tours with the Mary Howe Concert Company as soloist. Previous to her return to the United States she appeared in Berlin in conjunction with the Berlin Philharmonic Orchestra, and after her arrival in New York played with the Damrosch, Seidl and Thomas orchestras, and with several lesser organizations. Her reputation, which is as high as that of any other woman violinist of her age, has been won by indisputable merit.

Here are a few notices Miss Becker has received recently:

Miss Becker played Bruch's "Scotch Fantaisie" and "Airs Hongrois," by Ernst, accompanied by Anton Seidl's orchestra, and Bach's "Ciaccona" for violin solo, in thorough artistic style. Her tone is especially good, full, sweet and sympathetic; her touch is finished. Miss Becker plays with refinement, taste and intelligent appreciation. Her intonation and double stopping in the Bach numbers were worthy of all praise, and her reception by the large audience was most cordial.—Reginald DeKoven in New York World.

Miss Dora Valesca Becker was a revelation. She throws her whole soul into her playing. Her execution is masterly, and the expression and delicacy she displayed seemed to thoroughly captivate the audience. She was repeatedly encored.—Rochester, N. Y., Morning Herald.

The success of the evening was made by Miss Becker, whose unusual modesty and fine execution completely charmed the audience. Miss Becker has a remarkable proficiency in her art, and a most cordial appreciation was given to all her efforts.—Boston Evening Journal.

FLAVIE VAN DEN HENDE.

Among the women violoncellists of this country or Europe, Flavie Van den Hende holds a most enviable position. Indeed, there is no violoncello virtuosa now before the public who is more admired than she is. This gifted woman is a Belgian by birth. She comes from a

country that has given to the world such virtuosi as De Beriot, César Thomson, Ysaye and other distinguished virtuosi.

She, too, early gave evidence of exceptional talent for

cello" was good, and she gave the rapid passages with brilliancy. She was recalled several times after each number.—New York World.

The cello playing of Mlle. Flavie Van den Hende was very fine, and was marked by smoothness and strength, and by a fine artistic rendering of the selections.—Boston Herald.

The cello playing of Mlle. Flavie Van den Hende was very effective. She plays with a depth of tone and artistic phrasing indicative of true virtuosity.—Philadelphia Press.

CELIA SCHILLER.

None of the younger of the women pianists of the present day has risen more rapidly or achieved greater popularity with concertgoers than Celia Schiller. It is only a comparatively short time since she returned to New York from Berlin, and began her career as a concert pianist. In Germany she had rare advantages for the cultivation of her talents. With Neupert she studied a long time, and subsequently was Carreño's favorite pupil.

Her style is not unlike that of her distinguished teacher. Upon her return to America Miss Schiller made her debut in New York with Anton Seidl's orchestra, and her success was unequivocal. Whenever she has played since then she has repeated this success. From a huge batch of complimentary press notices these are taken at random:

The Beethoven Concerto No. 4, in G, in which the piano part was essayed by Miss Celia Schiller, won a great deal of well-merited applause.—New York Times.

Miss Schiller's debut was uncommonly successful. An artist who can memorize and interpret, with so much decision and clearness, a composition of such importance should have every encouragement, and the triple recall that followed the completion of her task was merited.—New York Sun.

Miss Schiller's solos were highly artistic, a notable feature of her playing being the wonderful digital dexterity which she displayed.—Washington Star.

LILIAN CARLLSMITH.

This already eminent contralto, whose glorious voice is her

fortune, is now thoroughly identified with the New York Ladies' Trio. On her recent tour with this organization through the South she won a success wherever she sang, and received many favorable notices in the newspapers. Miss Carllsmith was a pupil of Charles R. Adams, of Boston, for four years before she went abroad to study with Georg Henschel and Randegger.

In London, she sang in many concerts with great success, appearing with such artists as Albani, Edouard de Reszké, Edward Lloyd, Barton McGuckin, Eugene Oudin, &c. She has sung in oratorios with most of the large choral and festival organizations in England and this country. She was one of the stars at the Worcester Music Festival, and appeared with the Handel and Haydn Society of Boston. She has also sung with the Boston Symphony Orchestra, Buffalo Symphony Orchestra, and Baltimore Symphony Orchestra, and with many other organizations. Miss Carllsmith has given many song recitals in New York, Boston and other cities. The critics have found as much to praise in her correct method of vocalization as in her lovely voice, and have bestowed upon her the most beautiful eulogiums. Here are a few of the newspaper comments on Miss Carllsmith's singing:

I heard yesterday, at the second chamber music concert of Aschenbroedel Society, an alto who possesses a wonderful voice, and who is exceedingly attractive. Her name is Miss Lilian Carllsmith, and I would not be surprised to hear that she will within a short time become one of the divas of the Metropolitan Opera House. She sang songs by Schubert, Handel and Massenet, and her voice is pure and round, of agreeable timbre and full of passion; so much so that she created, even among the many professionals who were present, a profound impression bordering on sensation.—New Yorker Herald. (Translated).

Between the instrumental numbers Miss Lilian Carllsmith, contralto, sang songs in German, English and French, and responded to a hearty encore with a fantastic German song. She has a powerful, rich and agreeable voice, which has been well cultivated, and she sings with much dramatic force and expressiveness.—New York Times.

The song recital given at Chickering Hall last evening by Miss Lilian Carllsmith, contralto, called out quite a notable audience, and the occasion was made doubly interesting from the fact that it afforded a hearing of the pianist, Mrs. H. H. A. Beach, for the first time this season.

It is given to few singers to have the ability to hold the attention of an audience as successfully as Miss Carllsmith did last evening, and she may well consider this concert as the crowning success of her artistic career. She met the demands of the widely varied compositions in a most satisfying manner, her vocal work showing a great advance over any she has previously done here. The intelligence and rare good taste of the singer gave full value to all her numbers, and the applause called out after several of the selections was well worthy all the efforts of any artist.—Boston Herald.

Alvarez, of the Ellis Company, sails to-day on the Majestic for Europe.

DORA VALESCA BECKER, Violinist



FLAVIE VAN DEN HENDE, Violoncellist



CELIA SCHILLER, Pianist



LILIAN CARLLSMITH, Contralto.

plaudits of her audience, as well as to secure good notices from the critics. Here are a few of these notices:

The evening was made interesting by the Belgian violoncellist, Mlle. Van den Hende is youthful and modest, and she created a most favorable impression. She produces a strong, clear tone, and brings out a delightful singing quality from an instrument which is not often played by a lady. Her execution in the "Morceau de Con-

Grau Pays.

ACCORDING to the *Herald*, yesterday Maurice Grau settled his share of the indebtedness in the outstanding debts of the late firm of Abbey, Schoeffel & Grau. These debts—rated on a 40 per cent. basis—amounted to \$220,000. Mr. Abbey died penniless and Mr. Schoeffel but recently went into bankruptcy. Mr. Grau refused to take advantage of the bankrupt laws and offered his creditors \$60,000, his profits of the present operatic season. This 25 per cent. settlement was accepted and Mr. Grau is to-day free of the old entanglement caused by the Abbey, Schoeffel & Grau smash up. Thus is the profit of one successful season swallowed up by the obligations of a former one. Here is the list of the principal claims against the old operatic firm:

Sir Henry Irving.....	\$4,703
Frances A. Kingsley.....	18,000
Nellie Melba.....	8,000
Morgan, Harges & Co.....	10,202
F. C. Prentiss.....	5,000
Lillian Nordica.....	5,000
Fred. Rullman.....	6,711
William Steinway.....	45,000
Frank V. Strauss.....	9,000
Anton Seidl.....	900
Tyson & Co.....	18,000
The Allen Advertising Company.....	10,105
Milward Adams.....	5,000
J. H. Breslin.....	7,000
Chicago Auditorium Association.....	10,000
Lotta M. Crabtree.....	10,000
Robert Dunlap.....	16,500
Henry Dazian.....	5,000
Jean de Reszke.....	7,000
Henry F. Gillig.....	5,000
E. H. Zimmerman.....	7,000
Robert and Ogden Goelt.....	48,475
Elizabeth Marbury.....	7,730
Broadway National Bank.....	20,000
Freeman's National Bank.....	12,000
Metropolitan Opera and Real Estate Company.....	14,681
Estate of Eastbourne.....	16,520

Mr. Grau also denies most emphatically that Schumann-Heink was underpaid and overworked. But this comes too late in the day. Overworked she has been and is to-day ill at the Belvedere in consequence of it.

Third Maurel Recital.

THE third and last song recital by Victor Maurel took place at Mendelssohn Hall, on Thursday afternoon.

As at the previous lectures, Mr. Maurel introduced each song and described the ruling idea of it, always speaking in French. The program, which was published in last week's issue of THE MUSICAL COURIER, underwent sundry changes, in order that certain "request" numbers might be given. Maurel sang with his customary finish; his admirable diction, suave manner of overcoming all difficulties, and the dramatic moments which punctuate all his work, won hearty applause from the large audience, which also placed the stamp of approval upon the thoroughly satisfactory and superior playing of Henry Waller, who assisted Maurel.

Henry Waller's accompaniments are remarkable. Maurel feels that he has done much for art by these recitals, and doubtless he is right; it is certain that he has injected a few artistic moments into the humdrum life of New York concertgoers.

Holmes Cowper.

Holmes Cowper in Omaha scored his accustomed success and received the following flattering comments upon his performance:

Mr. Cowper proved the possessor of a beautiful tenor voice of ideal quality and wide compass. His style is easy, fluent and artistic, and his enunciation is exceptionally clear. While he sings in a somewhat reserved manner he occasionally throws out his whole vocal tone, and it is full of powerful intensity, and in this reserve he displays the true artist, for he keeps the audience in a state of expectancy.—Omaha Bee, Omaha, February, 12, 1899.

His tenor voice is of unusual beauty and his execution faultless. He gave two numbers with orchestra accompaniment, Schubert's "Serenade" and Beethoven's "Adelaide." The latter is the noblest love song ever written; its difficulty prevents any but finished artists from attempting its rendition. Mr. Cowper sang it with a sustained smoothness and exalted feeling that raised the performance beyond all thought of mere execution; only the simplicity and sincerity of a great work of art were felt.—Nebraska State Journal, Lincoln, February 11, 1899.

*** Admirably cultivated, and under excellent control, which he uses most effectively in ballads and love songs. His voice is, above all things sympathetic, a characteristic shown particularly in his rendition of Beethoven's immortal love song "Adelaide."—Daily Nonpareil, Council Bluffs, February 10, 1899.

"ELIJAH."

Holmes Cowper, of Chicago, gave excellent satisfaction. *** He has the qualities of a true singer. His clear voice and careful training were visible in the recitatives "O, Man of God" and "Ye People Rend Your Hearts," while his ability is by no mean an ordinary one.—Daily Moon, Battle Creek, January 31, 1899.

"MESSIAH."

*** He sings in a smooth, even tone, and holds his voice so well that the climaxes are remarkably effective.—Index, Evanston, December 17, 1898.

Powers Musicales.

THE last of the Powers-Arnold winter series of Wednesday morning musicales, in Carnegie Lyceum, on Wednesday morning last, was a most fitting climax to these very superior musical functions. Everybody seemed on his mettle, and the result was a morning of music which was vastly enjoyed by all present, notwithstanding some 200 persons were compelled to stand throughout the program. Mrs. Morris Black's (Sara Layton Walker) beautiful voice and splendid art were never more in evidence than at this musicale.

Her selections were happily arranged, and the rendition of them brought into prominence the wonderful compass possessed by this artist, and the variety of tone production of which, alas! only too few singers are capable. Mrs. Black's reception was most flattering, and the same may be said of Miss Lillian Littlehale's, whose beautiful 'cello playing is a feature at any affair. Her "Caprice Slave" was most daintily played, and evoked unstinted applause from an appreciative, if critical audience.

Mr. Morris Powers Parkinson (a nephew of Mr. Powers) made his initial bow before a New York audience of any dimensions as a pianist, and so won the admiration of the audience by his excellent reading of his first number that his second appearance was the signal for a demonstration amounting to an ovation. His was a success as distinct as it was fairly won, and one upon which Mr. Parkinson (who is just eighteen) will always reflect with pleasure. His is certainly a brilliant future, and, as he is a hard student, he must soon, in the nature of things, "hobnob with artists." It is safe to say that George Lenox—who is a pupil of Mr. Powers and a tenor well known to us—never acquitted himself better. His singing and style were simply great. The artistic finish with which he sang his entire group captivated everybody. His mezzo voice in "Jane" and "Admonition" was exquisite. He trains with Mr. Powers, so how could it be otherwise?

Alfred Barrington, the much heralded baritone, more than surpassed expectations. His voice, a rich and dramatic baritone, rang out grandly in "Heimweh" and "Danny Deever," and was beautifully pathetic in "Resignation" and bright in "Young Richard." Mr. Barrington, in addition to the above qualities, has a perfect enunciation, and could be understood at the uttermost part of the hall. He easily takes rank with our best artists, and Mr. Powers is to be congratulated in having him as a pupil. Mr. Kinney accompanied.

The program:

Deuxieme Waltz, op. 77.....	Chaminade
Morris Powers Parkinson.....	
Pensée d'Automne.....	Massenet
Heimweh.....	Herbert
Danny Deever.....	Damrosch
Alfred Barrington.....	
Threnodia.....	Holmes
Ecolage.....	Delibes
Aime Moi.....	Bemberg
Mrs. Morris Black.....	
(Sara Layton Walker.).....	
Memoire.....	Popper
Serenade.....	Squire
Caprice Slave.....	Scharwenka
Miss Lillian Littlehale.....	
Sometimes.....	Oslet
Jane.....	Bishop
Innocence.....	Leococq
A Picture.....	Swain
Admonition.....	Felix
George Seymour Lenox.....	
Idylle, op. 39.....	MacDowell
To a Wild Rose.....	MacDowell
Novellette.....	MacDowell
Mr. Parkinson.....	
Klinge Klinge, Mein Pander.....	Rubinstein
If I Knew.....	Gaynor
The Wind Went Wooing the Rose.....	Gaynor
The Deserted Plantation.....	Damrosch
Mrs. Black.....	
Honor and Arms.....	Händel
Resignation.....	Von Flieitz
Young Richard.....	Old English
Alfred Barrington.....	

Clara A. Korn's Bereavement.

We note with regret the death of Elise M. Gerlach, of Jersey City Heights, a sister of Clara A. Korn, the well-known New York composer.

The Kaltenborn Quartet.

The Kaltenborn Quartet played at the entertainment given by Register Isaac Fromme to a number of politicians last Saturday night at the Hotel Savoy, after filling an earlier engagement in Brooklyn. On April 11 the quartet will give a chamber music concert at Chickering Hall, for which they have been engaged by the Manuscript Society. In March it will play in Plainfield, N. J.

The third and last concert of the series given in Carnegie Chamber Music Hall by the Kaltenborn String Quartet will take place the night of Tuesday, March 14. Bruno Oscar Klein, the pianist and composer, will assist. The program will be of exceptional interest, containing a quartet (op. 12) by F. X. Arens, and a sonata for violin and piano by Bruno Oscar Klein. In addition to these works the Schumann Quartet, op. 41, No. 3, will be given.

Scharwenka Conservatory Concert.

THE Scharwenka Conservatory gave its fourth faculty concert last Sunday afternoon at Scottish Rite Hall. This was the program:

Sonata for piano and violin in A minor, op. 47.....	Beethoven
Dedicated to C. Kreutzer.	
(First movement.)	
R. Burmeister and Emil Gramm.....	
L'Esclave.....	Lalo
Les baisers sont des fleurs.....	Fontenailles
Pensée d'Automne.....	Massenet
Mrs. Morris Black.....	
Sonata in B minor.....	Liszt
Dedicated to Robert Schumann.	
R. Burmeister.....	
Canzonetta.....	Siti
Vito.....	Popper
Leo Taussig.....	
Three Songs.....	Burmeister
Mrs. Morris Black.....	
Isolde's Liebestod. Finale from Tristan and Isolde.....	Wagner
R. Burmeister.....	

Mr. Burmeister's masterly playing of the seldom heard Liszt Sonata is commented upon elsewhere. In his other solo, and in the "Kreutzer" Sonata with Emil Gramm, Mr. Burmeister demonstrated his excellent musicianship as well as virtuosity. Leo Taussig made a pleasing impression with his neatly executed 'cello soli. Mrs. Morris Black is a contralto from Cincinnati. Mezzo soprano better describes the quality of a fine, natural, rich voice, not always discreetly used. Despite the marked nasal resonance and a color monotone, her French songs were the best sung. Mr. Burmeister's beautiful songs "Hafisa" and "Frag' Nicht" were not given with either subtle sympathy or dramatic passion. Mrs. Black's French is better than her German pronunciation.

The hall was crowded with an enthusiastic audience.

Miss Burt's Exhibition of Sight Reading.

ON Saturday afternoon last, at 701-2 Carnegie Hall, an exhibition of sight reading, ear training and musical stenography was given by little children, pupils of Miss Mary Fidelia Burt. Singing at sight and taking down in musical stenography (Miss Burt's own elaboration), augmented and diminished intervals of tenths, twelfths, &c., in major, minor and chromatic modes, with perfect ease and accuracy; syncopated time, in mixed rhythms of two, three, four, six and nine notes to a beat; singing from staff in any of the fifteen major keys; also a hymn in two parts, with words seen for the first time; taking down in musical shorthand a hymn in two parts, were practical tests of what Miss Burt has accomplished in her development of the Rousseau Galin-Paris-Chevée method in the two years since she first introduced it in Greater New York. Already many leading musicians and teachers indorse her work.

Charmingly fresh and bird-like were the reading of the trio, "Lift Thine Eyes," from Mendelssohn's "Elijah," and duet, "May Morning," by Wallace. Truly astonishing was the purity and freedom with which scales and trills rippled from the mouths of these little songstresses. The audience was enthusiastic in its applause.

A repetition, free, was given last Saturday, at 2:30 p. m. The participants were Miss Marion Luyster, Miss Winifred Marshall, seventeen months' study; Miss Edith Sweet, Miss Helen Delany, four months' study. The last little maid began her studies tone deaf.

The New York Ladies' Trio.

This organization, which is gaining popularity every day, has been busy lately in concerts and recitals. Friday evening, of last week, the trio played with the Chorus Class, in Philadelphia, and this program was presented:

Trio, op. 72.....	Godard
New York Ladies' Trio.....	
Nocturne.....	Chopin
Air de Ballet.....	Moszkowski
Celia Schiller.....	
I Would that My Love.....	Mendelssohn
The Chorus Class.....	
Faust Fantaisie.....	Sarasate
Dora Valesca Becker.....	
Serenata.....	Tosti
Miss Curtin.....	
The Garden of Roses.....	Roedel
Chorus of sixteen voices.....	
Trio, op. 59.....	De Beriot
New York Ladies' Trio.....	
At Parting.....	Rogers
Miss Cannell.....	
Song from Ruy Blas.....	Mendelssohn
Chorus of sixteen voices.....	
Romanza.....	Godard
Tarantelle.....	Popper
Flavie Van den Hende.....	
On the Blue Sea.....	Abt
The Chorus Class.....	

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Dedication of Knabe Hall.

THE formal opening of Knabe Hall last Monday night took place under the pleasantest conditions. The audience was large and brilliant and the program admirable in all respects. It was as follows:

Quintet in A major.....Dvorák
Dannreuther Quartet and Godowsky.
Aria, Il mio tesoro.....Mozart
Henry Lincoln Case.
Variations and Fugue on a Handel Theme.....Brahms
Godowsky.
Aria.....Bach
Menuette.....Godard
Dannreuther Quartet.
Impromptu, F sharp.....Chopin
Scherzo, C sharp minor.....Chopin
Walderauschen.....Liszt
Godowsky.
Aria, Ah fors e lui.....Verdi
Clara Henley Bussing.

Quartet, op. 17, in F major.....Rubinstein
Allegro Assai.
Valse Idylle.
Badinage (combining in one the two studies, op. 10, No. 5, and op. 25, No. 9, Chopin).....Godowsky
Concert arrangement of Henselt's Study, op. 2, No. 6.....Godowsky
Weber-Taussig Invitation to the Dance (with new contrapuntal additions).....Godowsky
Godowsky.

Godowsky, who holds a place among the really great pianists, was, of course, the chief attraction, and his numbers were the ones most enjoyed. With regard to his playing of the enormously difficult Brahms variations no adjectives would be extravagant. One of his best numbers was Weber's "Invitation to the Dance"—the Taussig arrangement—with superadded complexities of his own.

The Dannreuther Quartet was at its best in the Godard Minuet and did commendable work in the Dvorák Quintet, the piano part being played with power as well as repose by Godowsky.

The audience evidently enjoyed the singing of Mrs. Bussing and Mr. Case, for both were recalled.

The accompaniments were played intelligently, with rare elegance and taste, by Mrs. Jane Feininger, wife of Karl Feininger, the composer and violinist.

Mr. Godowsky used one of the new scale Knabe concert grands, similar to the one that Sauer plays, and its tone—brilliant, resonant and refined—excited the admiration of every musician in the audience, which was composed largely of musicians.

Sophie Fernow and the Spiering Quartet.

At a concert given last week in Ithaca by the Spiering Quartet Miss Sophie Fernow, the pianist, assisted in the Schumann Quintet, and was highly praised by the members of the quartet for her artistic and sympathetic interpretation of the difficult piano part.

The Baptist Temple Choir.

The Baptist Temple choir of Brooklyn, which is in charge of E. M. Bowman, gives occasional entertainments, which are designed to foster talent, both music and dra-

matic, and afford pleasure to the members of the choir and their friends. Last Thursday night John E. Orchard, chief of the second division in the Temple choir, appeared in the dual role of actor-author. A comedy written by him, entitled "A Day in Camp," was produced in the presence of 600 invited guests in the social rooms of the Baptist Temple, Brooklyn. The production was a great success.

A Tribute.

THE following poem was written by a young Chicago singer and musician after reading the editorial on Beethoven published in last week's MUSICAL COURIER. Miss Harney, who signs her name to the poem, is a gifted woman, whose work deserves encouragement:

TO BEETHOVEN.

Thou immortal genius of undying worth,
What power endowed thee, that thou givest birth
Such magic melodies, so mighty wrought,
The ages echo with thy inmost thought.
What wondrous power dost thou o'er us wield,
That thou wouldst break afresh the wounds thou healed?
Ah, no; thy noble themes to us were given
To lead the soul untainted back to heaven.
Yes, thine the wondrous power to guide alone
The unconscious spirit to Thy mighty throne.

—LAURA HARNEY.

Miss Hildegard Hoffmann.

Miss Hildegard Hoffmann, the admired singer of Brooklyn, announces a song recital in Memorial Hall, corner of Flatbush avenue and Schermerhorn street, Monday evening, March 20. She will be assisted by Sarah Gerowitch, the child violoncellist, and Robert A. Gayler, pianist.

The Philadelphia School of Music.

Monday evening of last week the pupils of the Philadelphia School of Music had one of their informal musical gatherings, which they call "pupils' evenings." This was the program:

Piano solo, Austrian song.....Packer
Miss Helen Stenberg.
Vocal solo, You'll Never Know.....Harris
A. Schell.
Piano solos—
Etude.....Heller
Curious Story.....Miss May-Low Hall.
Vocal solo, Recessional.....de Koven
Miss C. Bainbridge.
Piano solo, air de Ballet.....Chaminade
Miss Scott.
Violin solo, Melody.....Rubinstein
J. Sullivan.
Piano solo, Manuela.....Liebling
Miss Sherly Spain.
Vocal solo, Flower Girl.....Bioiggarani
Miss May Lou Hall.
Piano solos—
Solfeggietta.....Bach
Aragonaire.....Massenet
Mr. Twaddell.
Vocal solo, Asleep in the Deep.....Petrie
A. Schell.

Rantzan, the Talented Gallico Pupil.

ROLF DE BRANDT-RANTZAN, pupil of Paolo Gallico, gave a piano recital at Carnegie Lyceum last Monday evening. The young pianist was to have had the assistance of Miss Estelle Darling, soprano, but she was taken ill, and her place was filled, on the spur of the moment, by Mr. Ern, violinist.

Rantzan is but seventeen years of age, but has a remarkably mature musical conception and technic. Although so young, he possesses both power and endurance. His touch is musical, and in the Chopin selection was decidedly dainty. Altogether, he may safely be considered to be one of the future celebrated pianists. Several selections by Paolo Gallico were on the program; these have vitality, originality, and are good piano pieces. Mr. Ern, accompanied by Mr. Gallico, pleased the audience greatly by his sweet tone, satisfactory technic and modest appearance. He plays with refinement and intelligence. The corrected program was as follows:

Toccata and Fugue.....Bach-Taussig
Elegie (new Schirmer).....Ern
Mr. Ern.
Three Etudes—
A flat major.....Schloetzer
Si j'étais oiseau.....Henselt
G flat major.....Moszkowski
Rondo Capriccioso.....Saint-Saëns
Mr. Ern.
Gavotte and Musette (new Schirmer).....Gallico
Mazurka Caprice (new Schirmer).....Gallico
Prelude, B flat minor.....Chopin
Legend.....Wieniawski
Mr. Ern.
Concert Study, D flat major.....Liszt
Rhapsodie No. 11.....Liszt

"Elijah" in Philadelphia.

A remarkably fine performance of Mendelssohn's "Elijah" was given last Monday by the Philadelphia Choral Society, under the baton of Henry Gordon Thunder. Every seat in the Academy of Music was filled, and the audience gave repeated evidence of their appreciation.

In point of fact, the society sang as one voice; the shading of the work was specially noteworthy. Most conductors are obliged to be content with having their chorus sing the right notes, but Mr. Thunder succeeded not only in doing this and securing a prompt, bold attack where it was necessary, but also in reducing the tone of the chorus to a mere whisper one moment, to rise the next in a crescendo of telling volume. In this first chorus particularly this effect of shading was most pronounced, the whole number being very impressive from the first bold lead of the chorus coming after the overture, to the recitative like phrases at the end, showing a carefully conceived plan well carried out. The other most noteworthy choruses were "Yet Doth the Lord See It Not," "The Baal Chorus," "Thanks Be to God" and "He Watching Over Israel."

The soloists were Antoinette Trebelli (soprano), Catherine McGuckin (contralto), Nicholas Douty (tenor), Max Heinrich (bass). Miss Trebelli, while having a well-cultivated voice, which she uses with discretion, made no special

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effect. Miss McGuckin, whose beautiful contralto is always a pleasure to hear, was in excellent voice, and proved herself most competent in oratorio work. Mr. Douthy improves every time that he sings; his voice is broadening, and this, with his instinctive musical temperament, makes him one of the best oratorio tenors to-day in the country. Mr. Heinrich's Elijah is probably the best known work that he does, and he repeated his usual success in the part on this occasion.

Mr. Thunder's Symphony Orchestra supplied the accompaniments in a most finished manner, and shows the great improvement resulting from their Symphony concerts this season. They seem to evince a pride in showing what good work they can do.

Fifth Paur Symphony Concerts.

The fifth and last series of Paur Symphony concerts will take place at Carnegie Hall, Friday afternoon, March 10, and Saturday evening, March 11. The chief feature of the Paur Symphony concerts has been in the fact that, with the exception of Mme. Schumann-Heink, all the soloists have

been American artists. Mme. Josephine Jacoby and William C. Carl will be the soloists on Friday and Saturday. Through the energetic management of Victor Thrane all the concerts which were originally scheduled have been successfully given.

More Marchesi Successes.

At the recent recitals in Chicago, Minneapolis and St. Paul, Madame Marchesi excited great enthusiasm; she has captured every audience before which she has appeared, winning more recalls than her strength permitted her to acknowledge. This week she sings in Cleveland and Detroit. The many Eastern engagements compel her to return. Among other places, she will sing in Philadelphia and New York next week. A farewell concert will be given in Boston, from which city she will go to Canada. This artist will sing with the Thomas Orchestra next month, when she revisits the West for a number of engagements.

Arrangements are being made for her return next year. The tour thus far has been one of phenomenal success.

On March 15, at Mendelssohn Hall, the last New York recital will be given, the program of which, subject to a few changes, was published last week in THE MUSICAL COURIER.

Mme. Elizabeth Leonard.

The following notices from the Brooklyn papers, which refer to the appearances recently made by the contralto, Mrs. Elizabeth Leonard, will be of interest:

The alto solos sung by Mme. Elizabeth D. Leonard were a marked feature of the program. Madame Leonard's rich, resonant voice sounds particularly well with a full vocal background, such as was afforded by the accompaniments of the society last night.—Brooklyn Daily Times.

Madame Leonard was the soloist last evening, and completely won the hearts of her audience by her rich, sympathetic voice and the warmth of her renderings.—Brooklyn Citizen.

Madame Leonard sang the Gounod-Bach "Ave Maria" and 'cello obligato. Her lovely, sympathetic voice blended beautifully with the instrument. She sings with a luscious quality of tone and a warmth of feeling that charms her hearers. She was applauded to the echo.—Brooklyn Eagle.

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